

Current Information:**I. A.) DEPARTMENT NAME:** ___ School of Music**B.) COURSE NUMBER, and TITLE:** MUL 3693, The American Musical: Broadway and Beyond _____**C.) CREDIT HOURS:** _3_ **D.) PREREQUISITES:** MUL2010, or MUS2501, or permission of instructor**E.) CURRENT CLASSIFICATION**

1. General Education Code: ☐ B ☐ C ☐ D ☐ H ☐ M ☐ N ☐ P ☐ S xx None
2. Writing Requirement: ☐ E2 ☐ E4 ☐ E6 xx None
3. Math Requirement: ☐ M xxNone

Requests:**II. GENERAL EDUCATION****A.) Requested Classification:** ☐ B ☐ C ☒ D ☒ H ☐ M ☐ N ☐ P ☐ S**B.) Effective Date:** xFall ☐ Spring ☐ Summer 2012_(year)

Or

☐ 1-time Approval ☐ Fall ☐ Spring ☐ Summer _____(year)

III. WRITING REQUIREMENT ☐

MATH REQUIREMENT ☐

A.) Requested Classification ☐ E2 ☐ E4 ☐ E6

B.) Effective Date: ☐ Fall ☐ Spring ☐ Summer _____(year)

Or

☐ 1-time Approval ☐ Fall ☐ Spring ☐ Summer _____(year)

C.) Assessment:

1.) What type of feedback will be provided to the student (in reference to writing skill)?

_____Grade _____Corrections _____Drafts _____Other

2.) Will a published rubric be used?

IV. ATTACH A DETAILED SYLLABUS Attached

V. SYLLABUS CHECKLIST

Courses that offer students General Education and/or Writing Requirement credit must provide clear and explicit information for the students about the classification and requirements.

A.) For courses with a **General Education** classification, the syllabus should include:

X Statement of the General Education Purpose of the Course with attention to the General Education Classification requested

X List of assigned General Education Student Learning Outcomes

X List of any other relevant Student Learning Outcomes

X List of required and optional texts

X Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with **Writing Requirement (WR)** classification, the syllabus should include:

☐ "The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning."

☐ "Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course."

- ☐ A statement or statements indicating that the instructor will evaluate and provide feedback on the student's written assignments with respect to grammar, punctuation, usage of standard written English, clarity, coherence, and organization
- ☐ Assignment word counts, page lengths, submission deadlines and feedback dates

Additionally, the syllabus must clearly show that the course meets the WR to

- ☐ Evaluate [2,000/4,000/6,000] written words in assignments during the semester
- ☐ Provide all feedback on assignments prior to the last class meeting

Important note: The following types of writing assignments **CANNOT** be used to meet the WR: teamwork, exam essay questions, take-home exams, and informal, ungraded writing assignments.

VI. SUBMISSION AND APPROVALS

Department Contact:

Contact Name: __Dr. Margaret Butler

Phone __ (352) 273-3187 __ Email __ butlermr@ufl.edu __

College Contact:

College Name: __ College of Fine Arts __

College Contact Name: __ Dean Edward Schaefer __

Phone __ (352) 273-1482 __ Email __ eschaefer@arts.ufl.edu __

MUL3693 section 1B68: The American Musical: Broadway and Beyond
The University of Florida School of Music – Fall 2012

Instructor: *Dr. Margaret Butler 351 MUB / (352) 273-3187 / butlermr@ufl.edu [*instructor in fall 2012, Sarah Bushey]

Office Hours: TBA Course Meeting Times: MWF 3rd per; MUB120

SYLLABUS

Course Description: This course provides undergraduates with an introduction to the history and development of the American musical from its origins to the present. Within the framework of a chronological survey, the course explores distinctive musical and dramatic features of specific works. It considers topics such as the relationship of the genre to American culture and society, the genre as a commercial medium, its principal creators and performers, its relationship to film, its role in the formation of America's national identity, and its communication of American values, attitudes and norms with regard to different cultures. Students' work in the course will be evaluated through exams and assignments. Live performances and guest presentations on a variety of topics and approaches to the genre will be integrated.

Statement of General Education Purpose of the Course: This course satisfies the requirements for the humanities and diversity designations (H, D). As such, it provides instruction in the key themes, principles and terminology the discipline of American musical theater. It focuses on the history, theory and methodologies used within that discipline, enabling students to identify and to analyze the key elements, biases and influences that shape thought. This course emphasizes clear and effective analysis and approaches issues and problems from multiple perspectives. It also provides instruction in the values, attitudes and norms that create cultural differences within the United States. Students are encouraged to recognize how social roles and status affect different groups and impact U. S. society. The course enables students to analyze and to evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups.

Course Prerequisites: MUL 2010, MUL 2501 or permission of instructor

Required Course Materials:

- 1) William A. Everett and Paul R. Laird, eds., *The Cambridge Companion to the Musical*, 2nd ed. (Cambridge: Cambridge University Press, 2008). Paperback edition.
- 2) Larry Stempel, *Showtime: A History of the Broadway Musical Theater* (NY: Norton, 2010). Paperback edition.
- 3) Access to recordings (video/audio) on reserve in music library or on Internet (TBA) for listening/viewing assignments. Access to supplemental reading assignments on Ares electronic reserves (ares-uflib-ufl.edu.lp.hscl.ufl.edu) and from New Grove online (article on "musical").

General Education Student Learning Outcomes:

- Know the history, underlying theory and methodologies used within the discipline of musical theater.
- Identify and analyze key elements, biases, and influences that shape thought within the discipline of musical theater. Approach issues and problems within this discipline from multiple perspectives.
- Communicate knowledge, thoughts and reasoning clearly and effectively in forms appropriate to the discipline, individually and/or in groups.
- Know the roles of social structure and status of different groups within the United States with respect to American musical theater.
- Analyze and evaluate students' own cultural norms and values in relation to those of other cultures. Identify, evaluate and compare students' own social status, opportunities, and constraints with those of other persons and groups.

WRITTEN/ORAL ASSIGNMENTS

The first assignment, a performance review, will consist of a 2-3 page written (typed) review of a live performance of a musical. The second, a project with written and oral components, will deal with a musical and a set of related issues and involve research with primary sources held in the performing arts collection (Belknap Collection) in the University Library's Special Collections. More information on all of these will be discussed in class. Students must submit a hard copy of written components of the performance review and the group project assignments in class as well as electronic versions through E-Learning to Turnitin.com. Both versions must be submitted in class on the due date in order to receive full credit. Late submissions must be time-stamped and placed in the instructor's mailbox in the main office (MUB 130) and will receive a reduction in grade to be determined by the instructor. Assignments submitted later than one week after the due date will receive an E. Plagiarized material will receive a failing grade and will be forwarded to the Dean of Students Office for disciplinary action. The letter grade on written assignments will be converted to the top numerical score for that letter grade when final grades are calculated.

Written assignments will be evaluated for organization, originality, clarity, and coherence as well as correct grammar, punctuation, spelling, and usage of standard written English. All of these components will "count" in the assignment grade. Assignment sheets with detailed criteria will be distributed and covered in class. The criteria and requirements detailed in these assignment sheets, as well as those given above, will apply for assignments. Students are responsible for these criteria whether or not they attend class on the day the assignment sheets are distributed.

EXAMS

Cheating on exams will result in disciplinary action. Make up exams will only be administered in the case of an excused absence and must be completed within one calendar week of the scheduled exam date. Excused absences are granted for: 1) a medical illness confirmed by a written statement from your physician or 2) a medical emergency in the family confirmed by a

written statement from a parent or guardian, 3) an official university activity confirmed by a written statement from a faculty advisor, or 4) a religious holiday which you must observe. For excused absences in categories 3 and 4 you must notify the instructor at least two weeks in advance of the absence. For reasons other than those listed above, check with the instructor at least two weeks prior to the exam date. It is your responsibility to be in class to take exams.

GRADING

3 Exams (Final Exam is Exam 3) at 15% each:	45%
In-class assignments;	
preparation for & participation in class discussion	20%
Final Project	20%
Performance Review	10%
Attendance	5%
	100%

Grading Scale for UF Music History Area Classes:

94-100 = A	84-86 = B	74-76 = C	64-66 = D
91-93 = A-	81-83 = B-	71-73 = C-	61-63 = D-
87-90 = B+	77-80 = C+	67-70 = D+	0-60 = E

ACADEMIC MISCONDUCT POLICY: Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University."* The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Plagiarism will result in a failing grade for the course. Don't risk it!

ATTENDANCE POLICY: Consistent and punctual attendance in every class is expected. Students are responsible for all assigned work, announcements made in class, and any material covered in class regardless of attendance or punctuality. Roll will be taken at every class meeting. There will be no distinction made between "excused" or "unexcused" absences for attendance purposes and the attendance grade will be calculated as follows:

0-1 absences = A	4 absences = B	7 absences = C	10 absences = D
2 absences = A-	5 absences = B-	8 absences = C-	11 absences = D-
3 absences = B+	6 absences = C+	9 absences = D+	12 absences or more = E

Chronic tardiness will be noted and will adversely affect a student's attendance grade.

DISABILITY POLICY: For students with disabilities: to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202

Peabody Hall or call 392-1261 (V), 392-3008 (TDD). Students requesting accommodation must first register with the Dean of Students Office. Students are fully responsible for providing official college documentation to the instructor when requesting accommodation.

OTHER POLICIES: Pop quizzes will be given if cell phones ring/sound in class. No cell phones, laptops, pagers, or other devices are allowed in exams. No outside paper is to be brought into exams, and seating in the classroom on exam days may be assigned by instructor. Students are required to show ID when turning in exams. Students are required to understand all policies in this syllabus and to ask instructor for clarification if necessary.

MUL 3693, The American Musical: Broadway and Beyond
COURSE SCHEDULE FALL 2012

This schedule of topics and related dates are subject to change. Guest presentations may be added and any changes to topics or readings will be announced in class. **Exam dates and project/assignment dates are definite.** Readings are from CCM (*Cambridge Companion to the Musical*) or SHO (*Showtime*) or items to be placed on electronic reserve (ARES). Listening assignments TBA from audio/video materials on reserve or online.

Week	Topics, works to be covered, & exam/assignment dates	Reading: CCM chapter	Reading: SHO chapter
Week 1	Course introduction, overview of genres, the musical's early history; video: Broadway: The American Musical, part; vaudeville, melodrama, minstrel shows, extravaganzas, etc. Issues to explore: history, underlying theory, and methodologies used in studying musical theater	1	1
Week 2	Early history of the musical, cont.; vaudeville, George M. Cohan, Florenz Ziegfeld Issues to explore: key elements, biases, and influences that shape thought about the musical; genre definitions and designations; solo performers and their histories DATE TBA: Guest presentation, Tony Mata, Director, UF Musical Theater Program	3	2
Week 3	Early History, cont.: Irving Berlin; Operetta; Victor Herbert, Gilbert & Sullivan	1, 3, 5	3, 5

	<p>Wednesday: Intro to Belknap Performing Arts Collection, Meet in Special Collections, Smathers Library East</p> <p>African Americans in musical theater; Bert Williams, minstrel shows, Gershwin; Kern, <i>Show Boat</i></p> <p>Issues to explore: race, ethnicity, discrimination; miscegenation and images of African Americans in the musical; European origins in operetta; opera/operetta cross over characteristics</p>		
Week 4	<p>Musical Comedies of 1920s & 30s; <i>Anything Goes</i> The Gershwins, Rodgers & Hart, Cole Porter</p> <p>Rodgers & Hammerstein, 1940s; The Musical Play; <i>Oklahoma</i>; <i>Carousel</i></p> <p>Issues to explore: roles of social structure and status of different groups within the United States with respect to American musical theater; audiences in the 1940s and their expectations of entertainment; issues of class; role of nostalgia in shaping the form</p>	6, 8	4, 7
Week 5	<p>Rodgers & Hammerstein, continued: Musicals and Identity, <i>The King & I</i>; <i>South Pacific</i></p> <p>Issues to explore: how musicals confront racial discrimination; issues of identity; exoticism; escapism; war-time entertainment; gender roles</p> <p>Friday: EXAM 1</p>	8	9
Week 6	<p>Successors of Rodgers & Hammerstein, 1940s – 60s, Lerner & Loewe, <i>My Fair Lady</i>; Willson, <i>The Music Man</i>; Styne, <i>Gypsy</i>; Loesser, <i>Guys and Dolls</i></p> <p>Issues to explore: continued exploration of issues from last week from new perspectives; images of small-town America; images of women—strength vs. weakness; behavior and how it is modeled in the musical</p>	8, 9	9, cont.; 11

Week 7	<p>Bock & Harnick, <i>Fiddler on the Roof</i></p> <p>Kander & Ebb, <i>Cabaret</i></p> <p>Leonard Bernstein <i>On the Town</i></p> <p>Issues to explore: images of Jews in the American musical; discrimination/difference as seen through different works</p>	9, 10	13
Week 8	<p><i>West Side Story</i></p> <p>DATE TBA: Prof. Mitchell Estrin, clarinet: Working in the Broadway pit orchestra</p> <p>The role of dance and the fully integrated musical: <i>A Chorus Line</i></p> <p>Issues to explore: dance and expression in the musical; ornamental or essential to the drama?; the working life of a professional musician in musical theater</p>	12	10, 14
Week 9	<p>Stephen Sondheim and the musical: <i>A Funny Thing Happened on the Way to the Forum</i>; <i>Company</i></p> <p>Issues to explore: comedy; non-narrative /non-linear ways of telling stories (concept musical); issues of gender roles and relationships; roles of social structure and status of different groups</p>	11; items on ARES	12, 13
Week 10	<p>More Sondheim: <i>Sunday in the Park with George</i>; <i>Sweeney Todd</i></p> <p>Issues to explore: storytelling in the musical; more non-linear dramatic approaches; elements of horror, melodrama</p> <p>Friday: EXAM 2</p>	No assignment in CCM; Items on ARES	13, cont.
Week 11	<p>Sondheim, continued: <i>Into the Woods</i>; <i>Assassins</i>; <i>Passion</i></p> <p>Issues to explore: fairy tales and parallels to life; irony; theatrical experimentation; “never a</p>	No assignment in CCM; Items on ARES	No assignment in SHO; Items on ARES

	formula”		
Week 12	<p>The Megamusical: <i>Phantom of the Opera</i>; <i>Les Misérables</i></p> <p>Issues to explore: convention and larger than life images; European source material viewed from a different perspective</p> <p>DATE TBA: Prof. Deborah Sperlich, vocal coach, and student performers: Musical Theater vocal styles and their development</p>	No assignment in CCM; Items on ARES	15
Week 13	<p>Monday: Performance Reviews Due</p> <p>The Rock Musical, <i>Hair</i>, <i>Rent</i></p> <p>The Motown Musical: <i>Dreamgirls</i></p> <p>Other modern approaches: <i>Urinetown</i>, UF Musical Theater production, fall 2012</p> <p>Issues to explore: American musical styles in musical theater; issues of ensemble; retelling old stories in new ways; race and identity</p>	13	15, cont.
Week 14	<p>The Film Musical</p> <p>Excerpts from <i>On the Town</i>, <i>Chicago</i>, other works</p> <p>Issues to explore: filmed musicals vs. musical films; creating meaning (role of the director), space, adaptation, transformation of material</p>	17, 18	16
Week 15	<p>Monday: Course Wrap-up; The Future of the Musical</p> <p>Issues to explore: “Whither musical theater?”; musical as commodity; role of creativity in an era of revivals, Disney musicals, and jukebox musicals. Other new approaches.</p> <p>Course Wrap-up -- Issues to Explore/Discussion questions: how do your cultural norms and values relate to those of others in terms of the history of the musical? How does your own social status,</p>	19	16, cont.

	opportunities, and constraints you've experienced in your life compare to those with those of other persons and groups that shaped the musical's history? Wed & Friday: Group project reports, to be scheduled in class		
Week 16	Group project reports, continued	None	None

FINAL EXAM (Exam 3): As scheduled by the university: <http://www.registrar.ufl.edu/soc/>. The final exam will not be given early. All students must take the exam at the scheduled time.

USEFUL WEBSITES:

E-Learning Support Services, Academic Technology, for Turnitin access:

<http://lss.at.ufl.edu/>

(352) 392-4357 - select option 2 Or email: learning-support@ufl.edu

E-Learning Instructional Demos: https://lss.at.ufl.edu/services/els/stu_demos.shtml

UF Library Electronic Reserves:

If you have never used electronic reserves you have to create an account. From a campus computer, to go: <http://www.uflib.ufl.edu/lp.hscl.ufl.edu/>

Click on Course Reserves; set up an account

If any problems call (352) 273-2520 or email eres@uflib.ufl.edu

Other useful sites:

Belknap Playbill and Program Collection at UF Library, Special Collections:

<http://www.uflib.ufl.edu/spec/belknap/ufplaybills.htm>

Internet Broadway Database: <http://www.ibdb.com/index.php>

The Broadway Musical Home: <http://www.broadwaymusicalhome.com/>

SOME POSSIBLE SHOWS FOR PERFORMANCE REVIEW ASSIGNMENT:

UFPA productions, UF Theater and Dance *Urinetown*, and others to be announced in class.

UFPA website: www.performingarts.ufl.edu or call (352) 392-2787; student tickets usually \$10

Other productions are also possible and must be approved in advance. Shows viewed for this assignment must be performances from this semester and cannot be shows that you are performing in. **PLAN NOW for the show you're going to see;** don't let the semester end before you have a chance to attend a performance. You must see a live performance of a musical theater production for this assignment. See assignment sheet to be distributed in class for full criteria. Reminders: You must turn in both 1) a ticket stub and 2) a program from the performance along with (stapled to or in a folder with) your paper for full credit. Full texts of papers must be submitted to E-Learning/Turnitin and hard copies submitted in class with ticket stub and program.