

ASSIGNMENTS, HANDOUTS, AND GRADING:

- Terminology handout
- Outlines for each class (that serve as study guides)
- View one Rodgers & Hammerstein film musical (that is also a stage musical) and compare/contrast to one Cole Porter film musical (that is also a stage musical)
- Film musical list handout
- Misc. handouts of critiques of Broadway musicals as published in the New York Times

Exam #1	(Administered Online in 2 parts)	[200 pts]
Exam #2	(Administered Online in 2 parts)	[200 pts]
Exam #3	(Administered Online in 2 parts)	[200 pts]
Written Paper	(to be handed in to professor <u>in person</u>)	[100 pts]
Final Exam	(Administered live, in class)	[300 pts]

TOTAL = 1000/10 = 100 pts possible for the course

NO Incompletes will be given in this course.

A+ = 98-100, A = 94-97, A- = 91-93,

B+ = 88-90, B = 84-87, B- = 81-83,

C+ = 78-80, C = 74-77, C- = 71-73

D = 61-70 (60 points and below constitutes a failing grade for this course)

CLASS TOPIC AND ASSIGNMENT SCHEDULE

<u>Class Date</u>	<u>Topics covered</u>	<u>Reading assignment pages due for class</u>
Tues. 1/15	Introduction, Course Overview and Terminology <i>(Terminology list handout)</i>	Introduction
Thurs. 1/17	19 th Century and European Influences	3-17
Tues. 1/22	Operettas, and George M. Cohan	32-36, 42-44, 48-51, 102-105
Thurs. 1/24	The Ziegfeld Follies, and Kern & Hammerstein	18-31, 36-41, 44-47, 52-69, 112-119
Tues. 1/29	George and Ira Gershwin	90-97, 126-127, 139-141, 150-155, 274-275
Thurs. 1/31	Harlem Renaissance	86-90, 158-159
Tues. 2/5	Early Revues and Tin Pan Alley Songwriters of the 1930s	70-73, 76-85, 98-101, 120-134, 142-149 158-161, 222-225
*Thurs. 2/7	<i>EXAM #1 (Covering Introduction – Early Revues and Tin Pan Alley)</i> DO NOT COME TO CLASS; EXAM ADMINISTERED ONLINE	
Tues. 2/12	Rodgers & Hart, and Well-known Performers of the 1930s	106-111, 162-165, 180-181, 184-185, 156-157, 232-233

Thurs. 2/14 Patriotism, and Irving Berlin, Cole Porter, Frank Loesser, Meredith Willson and Sherman Edwards 135-138, 182-187, 226-229, 240-246, 274-281, 328-329

COMPARISON/CONTRAST PAPER: compare/contrast one Rodgers & Hammerstein film musical (from this list: *The King and I*, *The Sound of Music*, *Carousel*, *Oklahoma!*, or *South Pacific*), to one Cole Porter film musical (from this list: *Kiss Me Kate*, *Can Can*, *Anything Goes*, *Silk Stockings*) by either by renting, borrowing, or purchasing the film for viewing. Paper should be type-written, double spaced, 12 point font, minimum 4 pages, with intelligent, well-written, constructive observation comparing and/or contrasting the two musicals in style, content, plot, music, costumes, scenery, period, film techniques, dance movement, characterizations, individual performances, etc. Paper is due on or before 3/25/08.

Tues. 2/19 Lerner & Loewe, and the Early Choreographers 174-177, 202-205, 247, 252-259, 372-375

Thurs. 2/21 Rodgers & Hammerstein 190-209, 210-219, 234-245, 275-277

Tues. 2/26 Politics on Broadway 142-143, 166-173, 187-189, 320-321

*Thurs. 2/28 Online Discussion Topic (topic tba)
DO NOT COME TO CLASS; ACCESS CLASS DISCUSSION BOARD

Tues. 3/4 Leonard Bernstein, and Broadway's Classical Composers (Vernon Duke, Kurt Weill) 174-179, 210-215, 262-271

*Thurs. 3/6 **EXAM #2 (Covering "Rodgers & Hart" thru "Leonard Bernstein and Bway's Classical Composers")**
DO NOT COME TO CLASS; EXAM ADMINISTERED ONLINE

*No Class **SPRING BREAK (March 9-16, 2008)**

Tues. 3/18 Film Musicals (*film musical list handout*) none
(Subtopics: Fred Astaire, Gene Kelly, Arthur Freed Unit of MGM Studios)

Thurs. 3/20 Styne, Herman, and Merrill; Broadway Producers, and *A Chorus Line* 248-251, 260-261, 272-273, 284-289, 338-345, 365-369, 388-389

Tues. 3/25 Bock & Harnick, and Yiddish Influence on American Musicals 294-299

COMPARISON/CONTRAST PAPER DUE THIS DAY 3/25/2008
NO E-MAIL ATTACHMENTS ACCEPTED, ONLY HARD COPIES

Thurs. 3/27 Big Band Sounds on the Stage Broadway Performers, and Lesser-Known Creators of Musicals 350-351
318-319, 231-233

Tues. 4/1 Rock Musicals 290-293, 300-307, 322-327, 406-410

Thurs. 4/3 Kander & Ebb, and Significant Choreographers 230-231, 250-251, 312-321, 352-359, 369-377, 426-427

*Tues. 4/8 **EXAM #3 (Covering "Film Musicals" thru "Kander & Ebb")**
DO NOT COME TO CLASS; EXAM ADMINISTERED ONLINE

*Thurs. 4/10 Stephen Sondheim 330-337, 360-369, 396-397

Tues. 4/15	British, Disney, and Mega-Musicals	376-383, 390-395, 410-415, 420-424, 438
*Thurs. 4/17	Contemporary Musical Comedies (web search and online assignments) DO NOT COME TO CLASS; ACCESS ONLINE OUTLINE AND WEBLINKS	416-419, 425-435, 439-443
Tues. 4/22	Overview of Contemporary Musicals	http://www.playbill.com/
Thurs. 4/24	Contemporary Revues and Broadway Revivals	436-437, 398-405, (recommended: 444-455)
Tues. 4/29	Contemporary Topics: Film musicals, new works on Broadway, talent and commercialism	
Fri. 5/2	<i>FINAL EXAM (EXAM #4) DATE AND TIME</i> 10:00 a.m. – 11:50 a.m. (same location as class) <u>(Covering “Kander & Ebb and Significant Choreographers” thru “Contemporary Revues & Broadway Revivals,” as well as some comprehensive material from the overall course)</u>	<i>Friday May 2, 2008</i>