THE EVOLUTION OF AMERICAN MUSICAL THEATRE

Danc 3374
Patty Harrington Delaney

Time and Location: TBA
Office Location and Hours: Rm. B113 OAC, Available by appointment Mon.-Sat.
Office Extension and email: 8-3872, pharring@smu.edu
Materials needed for every Class: Laptop or other device for accessing internet and note taking materials
Announcements: Check Canvas regularly for announcements.

Course Description: We will examine the evolution of American Musical Theatre from its roots in the popular entertainment forms of the 19th century to its maturity as a codified art form in the 20th century. Artistry in musical theatre is defined by the synthesis of music, words and movement into a cohesive statement that expresses aspects of the socio-political climate of a given time. The course content explores the development of the craftsmanship in composing music, writing (lyrics and dialogue) and choreographing movement (dance and stage movement) necessary to achieve this artistic synthesis. We will examine how this developmental process both affected and expressed race, gender, ethnic, class and political issues as they played out in US history.

The course is divided into 5 units:

Entertainment Forms of the 1800’s -- Gestation of an American Voice in Music,
Lyrics/Dialogue and Dance
   Minstrelsy
   Burlesque
   Vaudeville

Early Integration of Music, Lyrics/Dialogue and Dance
   Comic Operas and Operettas
   Jazz Music and Social Dance Inform Content of Musical Comedy
   Formula Musicals--Cohan
   Revues

Maturing of Integration
   Jerome Kern/ Oscar Hammerstein II
   Rodgers/Hart/Balanchine
   George and Ira Gershwin
   Richard Rodgers/Oscar Hammerstein/Agnes De Mille

Hollywood Brings Musical Masterworks to the Masses
   Fred Astaire and Ginger Rogers
   Gene Kelly

Dance Takes its Place: The Choreographer/Directors
   Jerome Robbins
   Bob Fosse
   Michael Bennett
Ways of Knowing Student Learning Outcomes:
1. Students will be able to demonstrate knowledge of more than one disciplinary practice.
2. Students will be able to explain how bringing more than one practice to an examination of the course topic contributes to knowing about that topic.

Specific Learning Objectives for this Class:
1. To develop an understanding of how socio-political issues in America led to the development of the popular entertainment forms of minstrelsy, burlesque and vaudeville in the 1800’s
2. To develop an understanding of the key elements of a musical (music, lyrics/dialogue and dance) as they developed separately in minstrelsy, burlesque, comic opera/operetta and vaudeville.
3. To identify key artists who integrated these elements into a cohesive whole in the 1900’s
4. To identify socio-political issues that influenced them
5. To develop skills for analyzing the elements in masterworks of American musical theatre and expressing a personal opinion on their meaning and cultural value
6. To develop the skills to make an analysis of the socio-political issues reflected in masterworks that make them timeless reflections of the human condition

Assignments: All assignments are outlined under the date in which they are due on Canvas.

Reading Assignments: Reading assignments generally have related study questions which are due on Canvas by 8:00 AM on the due date. The questions are factored into the Class Participation grade.

Viewing Assignments: Viewing assignments include film musicals and documentaries and have either study questions or a quiz attached to the assignment. Study questions should be submitted on Canvas by 8:00 AM on the due date and quizzes will be given in class on the due date. Both will be factored into the Class Participation grade.

Paper: The course requires one 8-page (double spaced) paper on Bob Fosse. Specific guidelines and resources for helping develop the annotated bibliography, the thesis statement, the rough draft and the final version of the paper are on Canvas. Requirements for the paper and all related assignments are on Canvas.

Midterm and Final Exams: The format of the exam is: multiple choice, short answers and an essay. A review guideline will be given prior to the exams.

Appointments:
1. Email to request an appointment, preferably directly after class.
2. I will return your email as quickly as possible either confirming the time you suggested or offering another.
3. To cancel/reschedule an appointment contact me via email or phone as soon as possible.

Final Grade:
• Class Participation 50%
• Paper 25%
• Midterm and Final 25%

**GRADING RUBRIC FOR FINAL GRADE**

**Class Participation 50%**
This portion of your grade will reflect your grades on assignments related to class discussions as well as your commitment to giving full intellectual, emotional and physical attention in class.

- **Full attention**: Listening carefully and participating in discussions and not talking, texting or conducting any other activity not related to class.
- **Bringing Class Materials**: Laptop/internet accessible device and note taking materials

**Paper 25%**
Detailed information on the paper requirements is located under the Research Paper module on Canvas. Work on the paper will take place throughout the term and is weighed into the term calendar. As one of your resources, you are required to read the book *Razzle Dazzle: The Life and Work of Bob Fosse* by Kevin Boyd Grubb. This book is available in SMU libraries and on Amazon (used copies available).

The grade on the paper is broken down as follows:
- Annotated Bibliography/Thesis Sentence 30%
- Rough Draft 30%
- Final Version 40%

**Midterm and Final 25%**
The format of the exams is matching, multiple choice, short answer and a take home essay. The exams will be taken on Canvas.

**Extra Credit Essay**
Extra credit may be earned by attending a live musical and writing a 3-page essay on the musical that examines the socio-political context of the musical and how the integration of music, words and movement into a cohesive whole reflects that context (see Extra Credit Essay on Canvas for guidelines).

**Attendance Policy**
1. Religiously observant students wishing to be absent on significant religious holidays should notify me in writing at the beginning of the term. We will have a meeting in my office prior to your absence to discuss how make up work will be accomplished.
2. Students participating in officially sanctioned scheduled university extracurricular activities that require missing class should notify me in writing at the beginning of the term. We will have a meeting in my office prior to your absence to discuss how make up work will be accomplished.
3. As this is an abbreviated semester, no unexcused absences are allowed for this class. Excused absences must be documented.
4. If you are tardy, meet with me after class to inform me of the reason you were late. Excessive unexcused tardies (more than 2) will adversely affect your class participation.
grade. Each tardy in excess of 2 will take 3 points off of your final class participation grade.

University Policies

Academic Honesty and Misconduct You are bound by the Honor Code and the SMU Student Handbook.
For complete details, see: http://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/HonorCode

Disability Accommodations: Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit http://www.smu.edu/Provost/ALEC/DASS to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)