Instructor:

Dr. Julianne Lindberg
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Office: VSG 30, office E
Office Hour: W 1:00-2:00pm, or by appointment

Prerequisites:

Courses: No prior courses are required for MUS 124

Required knowledge/skills: You do not need to know how to read music to take this class: our exploration of music will be entirely through guided listening and viewing.

Course Description:

This course is designed as a cultural, musical and theatrical survey of musical theatre in the United States, from the mid-nineteenth century to the present. More specifically, we will look at the origins of the Broadway musical, as well as representative examples from the 1920s onward. Given that the musical is a uniquely American art form, we will explore the various ways that it has helped reflect the American experience, both supporting and challenging the status quo. Among other topics, we will discuss the ways that the musical both forms and reflects ideas about national and personal identity, as well as attitudes towards race, ethnicity, gender, and relationships.

Objectives and Learning Outcomes:

This course satisfies Core Objective 7 of the Core Curriculum:

CO7: Artistic Composition, Interpretations, and Expression

Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

This course will also help develop the goals outlined in Core Objectives 5, 6, and 1:

CO5: History and Culture

Students will be able to describe the processes by which past and present societies have been created and perpetuated through their history, ideas, and cultural products. Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation in the context of culture, society, and individual identity.

CO6: Cultures, Societies, and Individuals

Students will learn how to systematically analyze human social conditions (e.g., individuals, groups, communities, and cultures). In particular, students will learn to observe, theorize, model, experiment, and/or interpret as a means of inquiring into human social relations.
CO1: Effective Composition and Communications

Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

The Student Learning Outcomes for this course (and their relationship to the Core Objectives), are as follows:

- Students will be able to listen critically to specific musical examples through actively engaged listening/viewing (CO7)
- Students will be able to discuss the function of music and musical theater in culture (CO5 and CO7)
- Students will be able to articulate the ways in which American Musical Theater has helped shape (and in turn is shaped by) individual and communal senses of self and other (CO5 and CO7)
- Students will be able to write about specific Broadway shows, composers, and songs descriptively and historically (CO1)

Required Materials:

Computer and Internet access:

We will be using online resources for this course. You will need to access our course website (under the “webcampus” link on mynevada.unr.edu), where you will be asked to enter your UNR NetId and password. Here you will find some of the required readings for this class, in addition to your listening examples and an electronic version of the syllabus. If you don’t have access to a computer off of campus, the Knowledge Center has a number of computers you can work on.

Reading:


All other readings for this course will be found either on Webcampus or will be handed out during class.

Viewing/Listening:

Each week, more or less, we will focus on a specific musical in class. In preparation, I ask that you listen to/view the clips I have provided on Webcampus. In addition to what you have available online, I will play a number of examples in class. If you have to miss class because of an illness/emergency, come see me and we’ll schedule a screening.
Grading:

Scale:

A: 93-100%    C+: 77-79.9%
A-: 90-92.9%   C: 73-76.9%
B+: 87-89.9%   C-: 70-72.9%
B: 83-86.9%    D: 60-69.9%
B-: 80-82.9%   F: below 60%

Assignments/Grade Breakdown:

1. **Exams and Quizzes**
   a. Quizzes (x 11; in total, worth 30% of final grade)
      
      We will have a short quiz almost every week, based on the previous week’s material. I will drop one quiz score. See schedule for quiz dates.

   b. Midterm (worth 20% of final grade)
      
      Your Midterm will consist of short answer, listening/viewing, and essay questions, and will cover the first half of the term.

      **October 23rd**

   c. Final Exam (worth 20% of final grade)
      
      Your final will be in the same format as the midterm, and will cover material from the second half of the term.

      **December 18th, 8:00am-10:00am**

2. **Paper** (Worth 20% of final grade)

   Your paper will be a combination of research and analysis, based on a musical of your choosing (excepting those we cover in class). In the coming weeks you will receive a more detailed description of this assignment. In the meantime, start thinking about a musical you would like to spend some time with! Your paper should be between 6 and 8 pages. **DUE: December 2nd**

3. **Participation** (worth 10% of final grade)

   I will occasionally require you to complete short in-class or take-home assignments. In addition to this, your demeanor, attendance, punctuality, attitude, and preparedness are all reflections of your participation.
Class Policies and Procedures:

Late assignments: Late papers will not be accepted unless you have a legitimate, documented reason.

Attendance: Regular attendance is critical to your success in this class (remember, you can't participate if you aren't in class!). We will take attendance daily.

Unacceptable Behavior:
- Disruptive talking
- Texting, reading the newspaper, etc.
- Anything else that shows disrespect for your classmates and/or me.

Academic Honesty:

Plagiarism is defined by the Office of Student Conduct as “submitting the language, ideas, thoughts or work of another as one's own; or assisting in the act of plagiarism by allowing one’s work to be used in this fashion”.

Don’t cheat. You will get caught, and the consequences are very serious, ranging from failure in this class to expulsion from the university. For UNR’s Academic Dishonesty Procedures, see [http://www.unr.edu/student-conduct/policies/university-policies-and-guidelines/academic-standards/policy](http://www.unr.edu/student-conduct/policies/university-policies-and-guidelines/academic-standards/policy)

ADA Statement:

Individuals with disabilities are entitled to appropriate accommodations. Please contact me, or the Disability Resource Center (Thompson Building, Suite 101; 784-6000), during the first week of classes if you are in need of such accommodations.

Audio and Video Recording:

Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

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The instructor of this course is committed to teaching equitably and inclusively, addressing the academic needs, concerns, and interests of every student, regardless of age, gender, race/ethnicity, religion, social class, sexual orientation, English language proficiency, or disability.
WEEK 1

August 26th: Introduction

Introduction to the American Musical

August 28th: European Origins: Gilbert and Sullivan

_Reading_: McLamore, pp. 1-5; 31-37

_Listening_: Gilbert and Sullivan, “I Am the Very Model of Modern Major-General” (from *Pirates of Penzance* [1879]);

August 30th: American Origins: Blackface Minstrelsy

_Reading_: McLamore, pp. 38-41

_Listening_: Stephen Foster, “Camptown Races” (1850), “Old Folks at Home” (1851)

WEEK 2: Origins, cont.

September 2nd: No Class

September 4th: American Origins: Variety, Vaudeville

**QUIZ

_Reading_: McLamore, pp. 42-54

_Listening_: Vaudeville Shorts

September 6th: Revue; The Book Musical; George M. Cohan

_Reading_: McLamore, pp. 55-74

_Listening_: “Yankee Doodle Boy” (from *Little Johnny Jones* [1904])

WEEK 3: The Book Musical: What’s in a Story?
September 9th: Show Boat (1927)

**QUIZ

Reading: McLamore, pp. 84-89

Listening: “Only Make Believe”; “Ol’ Man River”

September 11th: Show Boat, cont.

Reading: “Show Boat” (Webcampus)

Listening: “Can’t Help Loving dat Man”; Miscegenation Scene

September 13th: Show Boat, cont.

Listening: “After the Ball”; “Bill”; “You Are Love”

WEEK 4: The Pursuit of [Folk] Opera

September 16th: The Gershwins

**QUIZ

Reading: McLamore, pp. 97-103

Listening: “I Got Rhythm”; Rhapsody in Blue (excerpts)

September 18th: Porgy and Bess (1935)

Reading: McLamore, pp. 104-108; Geoffrey Block, “Porgy and Bess: Broadway Opera” (pp.60-84) (Webcampus)

Listening: “Summertime”; “My Man’s Gone Now”; “I Got Plenty O’ Nuttin”

September 20th: Porgy and Bess, cont.

Listening: “It Ain’t Necessarily So”; “I Loves You Porgy”

WEEK 5: American Song Through Tin Pan Alley
September 23rd: Cole Porter

**QUIZ

Reading: McLamore, pp.114-118;

Listening: “Anything Goes,”; “I Get a Kick out of You” (from *Anything Goes* [1934]);

September 25th: Rogers and Hart; Irving Berlin

Reading: McLamore, pp. 119-128

Listening: “Bewitched, Bothered, and Bewildered” (from *Pal Joey* [1940]); “Anything You Can Do” (from *Annie Get Your Gun* [1946])

September 27th: Cole Porter (late career)

Reading: McLamore, pp. 129-135

Listening: “I Hate Men” (from *Kiss Me Kate* [1948])

WEEK 6: Broadway and the Great Depression

September 30th: Musical Responses to the Depression

**QUIZ

Reading: McLamore, 136-139

Listening: “Life is Just a Bowl of Cherries”; “Brother Can You Spare a Dime”

October 2nd: *The Cradle Will Rock* (1937)

Reading: “The Cradle Will Rock” (Webcampus)

Listening: “Moll's Song” (“I'm Checkin' Home Now”)


Listening: “Nickel Under the Foot”; “The Cradle Will Rock”
WEEK 7: American Mythologies

October 7th: Rogers and Hammerstein; Oklahoma (1943)

**QUIZ

Reading: McLamore, p. 140-145

Listening: “Oh What a Beautiful Morning”; Surrey with the Fringe on Top"

October 9th: Oklahoma

Listening: “People Will Say We’re in Love”; “Out of My Dreams” (Dream Ballet);
“Oklahoma”

October 11th: Rogers and Hammerstein, cont.

Reading: McLamore, pp. 146-163

Listening: “Bali Ha’i” (from South Pacific [1949]); “Do-Re-Mi” (from The Sound of Music [1959])

WEEK 8: Story Archetypes: Rags to Riches

October 14th: Lerner and Loewe

**QUIZ

Reading: McLamore, pp. 164-171

Listening: “Wouldn't it Be Loverly”; “Just an Ordinary Man”

October 16th: My Fair Lady (1957)

Reading: Geoffrey Block, “My Fair Lady: from Pygmalion to Cinderella” (pp. 225-244)
“My Fair Lady” (WebCampus)

Listening: “With a Bit of Luck”; “Just You Wait”

October 18th: My Fair Lady, cont.
Listening: “The Rain in Spain” /“I Could Have Danced All Night”; “I’ve Grown Accustomed to Her Face”

WEEK 9
October 21st:
Catch-up/Midterm Review

October 23rd:
****MIDTERM****

October 25th: No Class (Nevada Day)

WEEK 10: Defining America—Who’s/Whose America?

October 28th: Leonard Bernstein

Reading: McLamore, pp. 172-180

Listening: “Prologue”; “Mambo” ("Dance at the Gym"); “Maria”

October 30th: West Side Story (1957)

Reading: Block, “West Side Story: The Very Model of a Major Musical,” pp. 245-273 (Webcampus)

Listening: “America”; “Cool”; “Tonight” (duet and ensemble)

November 1st: West Side Story, cont.

Listening: “Somewhere”; “A Boy Like That”

WEEK 11: Cabaret: Lessons from the Past

November 4th: Kander and Ebb, Cabaret (1966)

**QUIZ

Reading: McLamore, pp. 219-227

Listening: “Willkommen”; “The Money Song”
November 6th: *Cabaret*, cont.

**Reading:** Scott Miller, “The 1960s,” pp. 85-105 (Webcampus)

**Listening:** “Tomorrow Belongs to Me”; “Tiller Girls”; “Cabaret”

November 8th: Writing Workshop!!

**WEEK 12: Modern Relationships: Sondheim and the Anti-Story**

November 11th: No Class (Veteran’s Day)

November 13th: *Company* (1970)

**QUIZ**

**Reading:** McLamore, pp. 205-212; 242-252

**Listening:** “The Little Things You Do Together”; “Sorry-Grateful”; “Another Hundred People”

November 15th: *Company*, cont.

**Listening:** “Today is for Amy/I’m Not Getting Married”; “The Ladies Who Lunch”; “Being Alive”

**WEEK 13: Fairy Tales and the Art of Subversion: Sondheim’s *Into the Woods***

November 18th: *Into the Woods* (1986)

**QUIZ**

**Reading:** McLamore, 285-294

**Listening:** “Prologue”; “Agony”; “Second Midnight”

November 20th: *Into the Woods*, cont.

**Listening:** “So Happy”; “Witch’s Lament”; “No One is Alone”; “Children Will Listen”
November 22nd: No Class (Family Day/Thanksgiving Holiday)

**WEEK 14: Megamusicals: The Musical Goes Abroad**

November 25th: Andrew Lloyd Webber

**QUIZ**

Reading: McLamore, pp. 253-268

Listening: various selections (from Cats, Phantom, Evita, etc.)


Listening: “I Dreamed a Dream”; “Who Am I?”; “Castle on a Cloud”; “Master of the House”

November 29th: *Les Mis*, cont.

Reading: Prece and Everett, cont.

Listening: “On My Own”; “A Little Fall of Rain”; “Empty Chairs and Empty Tables”; Finale (“Do You Hear the People Sing?”)

**WEEK 15: The New Millennium**

December 2nd: Disney and the “Movical”

**PAPER DUE TODAY!!!**

Reading: Scott Miller, “An Era Exploding, a Century Spinning: The New Millennium” (from Strike Up the Band)

Listening: Various


December 6th: Parody and Pastiche


WEEK 16

December 9th: Catch-up/Review

Bring notes/questions to class

December 11th: No Class (Dead Day)

December 18th: Final Exam

***8:00am-10:00am***