Musical Theatre
THEA 3385.001, MWF 12:00-12:50 pm
Spring 2019
Instructor: Heather Honnold

OFFICE HOURS:
Mondays 3:00pm-4:30pm
Wednesdays 11:00am-noon
Fridays 11:00am-noon

CONTACT INFORMATION:
Heather.Honnold@tamucc.edu
Since I do not have an office phone, you may use my cell phone for IMPORTANT or EMERGENCY situations. It is 631-312-3701.

COURSE DESCRIPTION:
This course will focus on the development of American musical theatre and on the shifts in style and content over the past two hundred years against a backdrop of historical and social change. Our discussion includes European and American theatrical influences, influential artists throughout history, the planning and production of musical theatre, and the current state of the American musical. Additionally, this course examines the ways in which musical theatre deals with issues such as racism, sexuality, gender, and politics and how those issues, woven together through song, dialogue and dance, create a uniquely American theatrical art form.

STUDENT LEARNING OUTCOMES:
• To identify the major developments and influential musical theatre artists from the nineteenth to the twenty-first centuries.
• To identify and discuss the cultural and social relevance of musical theatre.
• To competently research and write a research paper or piece of dramatic criticism covering a specific topic in musical theatre history.
• To describe the elements of musical theatre and the roles of the artists creating it.
• To interview a professional musical theatre artist and develop a ten-minute presentation on a topic related to the course subject matter.
• To collaborate with a team to create the plans and research for a brand-new musical.

STUDENT LEARNING OUTCOMES WILL BE ACHIEVED THROUGH:
• Script/textbook quizzes and assignments
• Class participation and discussion
• Performance reviews
• Written research assignment
• Oral presentation assignment
Cumulative Group Project

COURSE MATERIALS:
Textbooks:

Other Materials provided to you:
Videos on reserve in the TAMUCC Library.
Occasionally there will be reading assignments scanned and posted on Blackboard.

WEB ACCESS:
All materials presented in class will be available on Blackboard. bb9.tamucc.edu
Course announcements and the most up-to-date assignment/lecture schedule will be posted on Blackboard.

GRADED ASSIGNMENTS:
350 points       Reading Quizzes and Assignments
250 points       Performance Reviews (5 reviews, 50 points each)
100 points       Written Research Assignment
100 points       Oral Presentation
200 points       Group Project

1000 points total

Grading Scale:
A=100-90%  (above 900 points)
B=89-80%  (800-899 points)
C=79-70%  (700-799 points)
D=69-60%  (600-699 points)
F=59-0%  (000-599 points)

LATE WORK:
No late work will be accepted.

QUIZZES/ASSIGNMENTS:
There will be quizzes/assignments throughout the semester. The quizzes or short assignments will cover both class and reading materials for the week. Some of these quiz/assignments will be given in class and some may be given on Blackboard.

PERFORMANCE REVIEWS:
The following films are on reserve in the TAMUCC Library for your review.
• *Showboat* – with Irene Dunne and Paul Robeson
• *Oklahoma!* – with Hugh Jackman
• *West Side Story* – with George Chakiris and Natalie Wood
• *Sweeney Todd* – with Angela Lansbury and George Hearn
• *Gypsy* – with Bette Midler

Write a 500-word production commentary for each production listed above. The due dates are listed in the course outline section below. This assignment is not a performance review, but rather a commentary on how the elements (libretto, composer, lyricist, director, choreographer, designers, performers, etc.) came together to create the production. Use your knowledge of what has been discussed in class to evaluate the production.

Your essay should reflect college-level writing, and have an introduction and conclusion. Separate your ideas into paragraphs, and tie the different ideas together with transitions, making it easy for your reader to follow your thoughts.

**WRITTEN RESEARCH ASSIGNMENT:**
Write a 750 word research paper from one of the following two categories:

A. **Pre-Show Boat Musical:** Choose an American musical or revue from this list and prepare a 750-word paper on its composer and lyricist, star performer(s), length of run and major musical numbers. Things to consider: Was this particular musical a reaction to its historical moment? Did it influence a major dance craze? What do you believe is the significance of this musical or revue?
   • *Chin-Chin* (Caryll - 1914)
   • *Watch Your Step* (Berlin - 1914)
   • *Very Good Eddie* (Kern - 1915)
   • *Oh, Boy!* (Kern - 1917)
   • *The Ziegfeld Follies of 1919* (1919)
   • *Irene* (Wheeler/Stein - 1919)
   • *I’ll Say She Is* (Johnstone - 1924)
   • *Lady, Be Good!* (Bolton/Thompson - 1924)
   • *The Girl Friend* (Fields/Rodgers - 1926)
   • *Rio Rita* (Thompson/Bolton - 1927)
   • *Funny Face* (Gershwin - 1927)

B. **1960 to 1990 “Flop”:** Choose a “flop” from the following list and prepare a 750-word paper on it, analyzing why the piece did not succeed. Be sure to read critical reviews of the piece and include the opinion of a professional critic. Consider whether it was the performances of the actors, the direction, the libretto/score, the design, the historical moment or a combination of some or all of these elements that led to the
production’s failure. Also be sure to inform the reader if the musical has since been revived.

- *Kelly* (1964)
- *Breakfast at Tiffany’s* (1966)
- *Chu Chem* (1966)
- *Dude* (1972)
- *Rachel Lily Rosenbloom* (1973)
- *Rockabye Hamlet* (1976)
- *Home Sweet Homer* (1976)
- *Into the Light* (1986)
- *Carrie* (1988)

Your paper should reflect college-level writing and all sources must be cited at the end of your paper according to MLA standards. If you use an Internet source it must be an academic or professional site – Wikipedia and general information sites, as well as blogs and opinion sites, are not appropriate or adequate. You need to use at least 3 sources for this assignment.

Good websites for musical theatre reference: The following websites have good information that may help you get going on your research for this project.

- Musicals 101 (This website is put together by the author of our textbook) - http://www.musicals101.com/
- The Stephen Sondheim Stage - http://www.sondheim.com/

**ORAL PRESENTATION:**
Interview a professional musical theatre artist and develop a 10 minute oral presentation about your chosen artist. You can interview actors, stage managers, designers, librettists, choreographers, artistic directors, etc. The goal of this assignment is to expose the class to a variety of musical theatre makers and hear directly from them about what it’s like to work in musical theatre.

Things to consider when interviewing your subject:

- Who is the person and what is his/her background. Where are they now and how did they get there?
- What is their job (what it’s like from day to day and how do you get that job?)
- What are the necessary skills
- What are some challenges in the job?
• Ask them to share a best story or achievement or something that makes the hard work worth it
• Do they have a worst experience to share?

GROUP PROJECT:
Your final project has two components: a combined group assignment and a solo project.
This project is a culmination of everything we’ve covered this semester. This project offers each student the opportunity to research one aspect of musical theatre production as well as create or design a portion of a production.

The class will be broken up into groups of four people who will act as one of the following for a new musical production:
  - Book Writer (Librettist)
  - Composer/Lyricist
  - Director/Choreographer
  - Set or Costume Designer.

Group assignment: Together the group will develop or conceptualize a new musical from a non-musical movie produced in the past five years (i.e., Anything from the Marvel franchise, Dunkirk, Star Wars - The Last Jedi, Moonlight, Identity Thief, Ghostbusters, etc). Your team will “pitch” this new musical idea to the class in a 25-minute oral presentation at the end of the semester.

Individual Assignment: Each individual group member will research an artist/creator/designer they believe would suit their musical idea best and produce both a 500-word research paper on their artist and develop plans, designs, or a prototype for your new musical in the style of your chosen artist.

BOOK WRITER: Your responsibilities include a 500-word research paper on a well-known American musical theatre librettist, including a justification for why this librettist is an appropriate choice for this project. Your creative aspect of the final project includes writing a broad sketch of the act/scene breakdown in paragraph form for the musical production, places for songs, and complete dialogue for one scene.

LYRICIST: Your responsibilities include a 500-word research paper on a well-known American musical theatre lyricist, including a justification for why this lyricist is an appropriate choice for this project. Your creative aspect of the final project includes determining the music style of your new musical. In addition, find one existing song or melody and new lyrics for the song for your musical. Keep in mind you should work closely with the Book Writer in creating songs appropriate for the story and style of your production.
DIRECTOR AND/OR CHOREOGRAPHER: Your responsibilities include a 500-word research paper on a well-known American musical theatre director and/or choreographer, including a justification for why this director/ choreographer is an appropriate choice for this project. Your creative aspect of the final project includes working with the Book Writer and Lyricist in staging a short scene or musical number for the production. This scene can be performed live or filmed and turned in during your oral presentation.

SET or COSTUME DESIGNER: Your responsibilities include a 500-word research paper on a well-known American musical theatre set or costume designer, including a justification for why this set or costume designer is an appropriate choice for this project. Your creative aspect of the final project includes working with the Book Writer to create fully-developed set design or costume designs for the new musical. If you choose to design costumes for the project, you must create costumes for four characters.

Grading Breakdown for the Final Project: The Oral Presentation portion of the project is worth 100 points, 50 of which will be determined by your fellow group members based on your overall contribution to the group. The remaining 100 points are based on your research paper and creative portion of the project. (You need to use at least 3 sources for your research portion of this assignment).

ATTENDANCE:
Attendance in this course is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, death in your family, doctor’s excuse with documentation, and approved university functions). Your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than four absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. You must consult with the instructor immediately to make such an exception viable BEFORE your absence.

There will be an attendance sheet for you to sign at the beginning of each class period.

TARDIES:
Three late arrivals constitute one absence. If you arrive more than ten minutes late you will be considered absent. Time management skills are one of the most significant tools of the profession. The practice and development of these skills is expected.

ACADEMIC INTEGRITY
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination
materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in an “F” for the assignment, and, if the situation warrants it, for the entire course.

ACADEMIC ADVISING
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

DISABILITY SERVICES
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

DROPPING A CLASS
I hope you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.

GRADE APPEALS PROCESS
As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the
process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at:
http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

STATEMENT OF CIVILITY
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

STATEMENT OF ACADEMIC CONTINUITY
In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

COURSE OUTLINE:
Schedule subject to change.
Updates to this outline will be posted on Blackboard.

MWF 12-12:50pm

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>Mon. Jan 14, 2019</td>
<td>What is Musical Theatre?</td>
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<tr>
<td>Wed. Jan 16, 2019</td>
<td>Musical Theatre Theory</td>
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<td>Fri. Jan 18, 2019</td>
<td>Musical Theatre History: Starting at the Very Beginning</td>
<td>Reading Due: Chapters 1-2 Pages 7-29 Reading Quiz on Blackboard</td>
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<tr>
<td>Mon. Jan 21, 2019</td>
<td>Musical Theatre History: Music Halls and Minstrel Shows</td>
<td>Reading Due: Chapter 3-4 Pages 31-63 Reading Quiz on Blackboard</td>
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<td>Wed. Jan 23, 2019</td>
<td>Musical Theatre History: Gilbert &amp; Sullivan, Vaudeville, Burlesque</td>
<td>Reading Due: Chapter 5-6 Pages 65-91 Reading Quiz on Blackboard</td>
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<td>Musical Theatre History: 1900-1920 Cohan, Berlin, Zigfield, Kern</td>
<td>Chapter 8-10 Pages 103-137</td>
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<td>Mon. Jan 28, 2019</td>
<td>Making Musical Theatre: Book and Lyrics</td>
<td>Article on Blackboard</td>
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<td>Fri. Feb 1, 2019</td>
<td>Making Musical Theatre: Dance and Design</td>
<td>Article on Blackboard</td>
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<td>Mon. Feb 4, 2019</td>
<td>Video: Harold Prince: <em>The Director’s Life</em></td>
<td>Online Video</td>
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<td>Wed. Feb 6, 2019</td>
<td>Musical Theatre History: <em>Show Boat</em></td>
<td>Chapter 13-14 Pages 167-190</td>
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<td>Fri. Feb 8, 2019</td>
<td>Musical Theatre History: Depression - The Gershwin, Cole Porter</td>
<td><em>Show Boat</em> Performance Review Due</td>
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<td>Mon. Feb 11, 2019</td>
<td>Online Video</td>
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<td>Wed. Feb 13, 2019</td>
<td>Musical Theatre History: Rogers and Hammerstein</td>
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<td>Fri. Feb 15, 2019</td>
<td>Musical Theatre History: <em>Oklahoma!</em></td>
<td>Chapter 15-16 Page 191-209</td>
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<td>Mon. Feb 18, 2019</td>
<td>The Politics of Race in the American Musical</td>
<td><em>Oklahoma!</em> Performance Review Due</td>
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<td>Wed. Feb 20, 2019</td>
<td>Musical Theatre History: The Golden Age of Musicals</td>
<td>Chapter 19-20</td>
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<td>Fri, Feb 22, 2019</td>
<td>Musical Theatre History: The Golden Age of Musicals</td>
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<td>Mon, Feb 25, 2019</td>
<td>Diversity in Musical Theatre</td>
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<td>Wed, Feb 27, 2019</td>
<td>Diversity in Musical Theatre: The Latino and Hispanic Experience</td>
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<td>Fri. March 1, 2019</td>
<td>Diversity in Musical Theatre: The Latino and Hispanic Experience</td>
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<td>Mon. March 4, 2019</td>
<td>Diversity in Musical Theatre: Asian American Musical Theatre</td>
<td><em>West Side Story</em> Performance Review Due</td>
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<td>Wed. March 6, 2019</td>
<td>Diversity in Musical Theatre: Black American Musical Theatre</td>
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<td>Fri. March 8, 2019</td>
<td>Diversity in Musical Theatre: Women/Feminism in Musical Theatre</td>
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<td>Mon. March 18, 2019</td>
<td>Musical Theatre History: Introduction to Stephen Sondheim</td>
<td>Written Research Assignment Due</td>
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<td>Wed. March 20, 2019</td>
<td>Musical Theatre History: Sondheim cont.</td>
<td>Chapter 22-23 Pages 259-278</td>
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<td>Fri. March 22, 2019</td>
<td>Musical Theatre History: 1970s</td>
<td><strong>Sweeney Todd</strong> Performance Review Due</td>
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<td>Mon. March 25, 2019</td>
<td>Musical Theatre History: 1980s</td>
<td>Reading Due: Chapter 24</td>
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<td>Wed. March 27, 2019</td>
<td>Musical Theatre History: The Blockbuster Musical</td>
<td>Reading Due: Chapter 25</td>
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<td>Fri. March 29, 2019</td>
<td>Musical Theatre History: The Blockbuster Musical</td>
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<td>Mon. April 1, 2019</td>
<td>Musical Theatre History: The Blockbuster Musical</td>
<td><strong>Gypsy</strong> Performance Review Due</td>
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<td>Wed. April 3, 2019</td>
<td>Musical Theatre History: The Rise of the Director/Choreographer</td>
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<td>Fri. April 5, 2019</td>
<td>Musical Theatre History: The Rock Musical</td>
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<td>Musical Theatre History: The Rock Musical</td>
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<td>Wed. April 10, 2019</td>
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<td>Fri. April 12, 2019</td>
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<td>Mon. April 15, 2019</td>
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<td>Musical Theatre History: Musicals in the 21st Century</td>
<td>Reading Due: Chapter 26-27</td>
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<td>Musical Theatre History: Musicals in the 21st Century</td>
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<td>Wed., May 1, 2019</td>
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<td><strong>FINAL EXAM TIME:</strong></td>
<td><strong>Wed., May 8, 2019</strong></td>
<td><strong>Group Presentations</strong></td>
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