Course title and number: The Evolution of The American Musical MUSC/THAR 386
Term (e.g., Fall 200X): Fall 2013
Meeting times and location: 12:40-2:00 Tuesday/Thursday HECC108

Course Description and Prerequisites

Catalog Description: Examination of the American musical from its heterogeneous origins to a thriving and diverse expression of the human condition; analysis and critical discourse on the development of the American musical through text, audio and visual recordings.

Prerequisites: Junior or senior classification or approval of instructor.

Learning Outcomes

- Identify the major movements and developments of the American musical as a form.
- Examine and explain the social relevance of the musical and its place in the American identity.
- Create and execute a final project demonstrating an understanding of the material covered over the course of the semester.

Instructor Information

Name: Aaron Glover
Telephone number: 979 458 9252
Email address: acglover@tamu.edu
Office hours: 11:00-12:20 Tuesday/Thursday
Office location: 278 LAH

Textbook and/or Resource Material

Texts:
McLamore, Alyson, Musical Theatre: An Appreciation, (Pearson)
Bogart, Joanne and Rockwell, Eric. Musical of Musicals (Samuel French)
Hudes, Quiara Alegria and Miranda, Lin-Manuel. In The Heights (Applause Theatre & Cinema Books)

Recordings:
Showboat 1992 Lincoln Center Cast Recording
Company Original Broadway Cast Recording
Rent Original Broadway Cast Recording
Musical of Musicals: The Musical Off-Broadway Cast Recording
In The Heights Original Broadway Cast Recording

Film:
The Mikado 1939
Ziegfeld Follies 1946
Oklahoma! 1999 London Stage Revival
West Side Story
Company A Musical Comedy 2008 New York Stage Revival
Grading Policies

Grading scale:
A=900-1000  B=800-899  C= 700 - 799  D=600-699  F= 599 or below

Grades are valued:

- Attendance quizzes (4) at 100 points
- Live performance attendance and review (1) at 100 points
- Exam (1) at 250 points
- In-class presentation (1) at 250 points

Attendance: You are expected to attend every class listed on this syllabus, promptly. While attendance will not be taken, there will be 4 unscheduled ‘attendance quizzes,’ each worth 100 points, during which I will ask you to write your name and date on an index card and answer a simple question about the content of the day’s class. You must turn in a 3x5 index card for credit. I will not accept index cards of other sizes. I will not accept torn/folded notebook paper. As a result of the surprise nature of these quizzes, it would behoove you to attend every class, fully prepared (with the readings completed and ready to take engage in discussion), and remain in class until you are dismissed. If, for some reason, you are unable to attend class, you are still responsible for all of the material covered during that class. I would recommend obtaining the notes from a fellow student, and if you have a particular question, see me. I will not provide notes on an individual basis. In the event that you are unable to attend an exam due to an excusable circumstance (per TAMU Student Rule 7), please notify via email before or by the end of the second working day after the exam. For policy on excused absences, see http://student-rules.tamu.edu/rule07.

Live performance attendance and review: You will attend a performance produced by the Performance Studies department and then write a review (between 1000 and 1200 words) of the show focusing on the following- who the best and worse actors were and why you thought so, the direction, the set design, the costume design, the lighting and sound design, the relevance of the performance to material we are covering in class, and turn this review in via elearning. Posts that will earn full credit will indicate that you saw the production and gave it more than glancing attention. Tell me if you liked it or not and why- I am more interested in your opinions than in a bloodless report about the production. I already know the plot, so please do not include it in your review. Points will be deducted for excessive errors in syntax and grammar. This review will be worth 75 of the 100 points possible for the assignment. You will staple a ticket stub to your program and turn it in during class. This will be worth the remaining 25 of the 100 total points of the assignment.

Exam: There will be one exam worth 250 points. The exam will cover material discussed during class and video or recordings watched or heard outside of class. It will be in essay form. For this exam, you will need a Bluebook and a pen.

In-class presentation: You will be assigned into groups of 5 and over the course of the semester, each group will create the framework of ‘jukebox musical’ (a traditional plot-based musical featuring music by a contemporary musical artist). Each group will create a plot, with songs placed in dramatically appropriate locations. At the end of the semester, the group will present the class with a staged synopsis of their musical, in addition to a typed version of the synopsis and a “cast recording” of the songs in the musical to be turned in to me.
## Course Topics, Calendar of Activities, Major Assignment Dates

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<th>Required Reading</th>
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<td>European &amp; Indigenous Origins</td>
<td>Listen/Watch: The Mikado</td>
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<td>The Musical Revue/ Le Jazz Hot!</td>
<td>Watch: Ziegfeld Follies</td>
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<td>Operetta/ Musical Comedies</td>
<td>Listen: Show Boat</td>
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<td>The Golden Age (cont.)/ Off B’Way &amp; Rock &amp; Roll</td>
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<td>The Concept Musical/British Invasion</td>
<td>Listen/Watch: Company</td>
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<td>Rebirth of B’Way/AIDS Impact</td>
<td>Read/Listen: Rent</td>
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<td>Self Referential Musicals/Current Trends</td>
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<td>New Voices/ Women in MT</td>
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<td>Sexuality on the Musical Stage/ Race</td>
<td>Watch: Hedwig &amp; The Angry Inch</td>
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### Other Pertinent Course Information

Theatre has been and will continue to be at times controversial. This means that we will cover topics and issues that may prove uncomfortable—issues such as sexuality, religion, gender, race, politics, violence—and often times, combinations of these issues—are going to come up in class lecture and in the readings. I expect (and encourage) each of you to have an opinion on some, if not all, of these topics and an open exchange of ideas in class is welcome provided that those ideas are shared in a constructive, respectful way that is relevant to the discussion. Regardless of opinion, no one is excused from reading, attending or discussing a play because of content. If you are concerned about the content of this class and your ability to complete the required assignments, please see me.

### Americans with Disabilities Act (ADA)

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 contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu)

### Academic Integrity

For additional information please visit: [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu)

"An Aggie does not lie, cheat, or steal, or tolerate those who do."