SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Summer 2014
Discipline: Drama
DRAM 3040: Musical Theatre History
Upper Division
Faculty Name: Nancy Carr
Credit Hours: 3; Contact Hours: 38

Pre-requisites: NONE

COURSE DESCRIPTION:
Whether you love the classic Rodgers and Hammerstein musicals like *The Sound of Music*, Stephen Schwartz’s sensation *Wicked*, the rock musicals *American Idiot* and *Mamma Mia* or the new movie musicals *Rock of Ages* and *Les Misérables*, this class will examine them all. Taught by a professional actress and professor who currently has a student on Broadway, this class will explore many of Broadway’s milestone musicals complimented by a collection of over 400 video clips, original Broadway cast albums, scores, librettos (scripts), audio clips and photographs. Students will immerse themselves in the world of the musical by studying some of the most influential composers, lyricists, directors, choreographers, and performers that have contributed to the historical development of this art form. By exploring the language of music, the art of drama and the beauty of dance, you will investigate what it takes to bring musicals from the page to the stage, and what makes them triumph or flop. Students will gain insight into what really happens at an audition for a musical, how the world of musical theatre functions and the effect television shows like *Glee* and *Smash* as well as the resurgent popularity of movie musicals are having on the future of both the Broadway musical and its audience. Also, we will examine composers from several of the countries visited during the voyage who have had an impact on the development of the musical theatre landscape including Andrew Lloyd Webber (England), Benny Anderson and Björn Ulvaeus (Sweden) and Irving Berlin (Russia), as well as the work of American composers and librettists who have used the countries we are visiting as settings for their musicals.

COURSE OBJECTIVES

- Demonstrate a working knowledge of the history and literature of the American musical theatre from its earliest forms through the present day.
- Identify and critically discuss musical theatre’s evolution through time, its correlation to social developments, and its participants and innovators.
- Recognize works by musical theatre’s key contributors: Irving Berlin, George Gershwin, Cole Porter, Jerome Kern, Oscar Hammerstein II and Richard Rodgers, Frank Loesser, Jerry Herman, John Kander and Fred Ebb, Alan Jay Lerner & Frederick Loewe, Stephen Sondheim, Andrew Lloyd Webber and others.
- Effectively and accurately communicate historical research and critical analysis, both orally and in writing.
REQUIRED TEXTBOOKS
AUTHOR: Michael Kantor and Laurence Maslon
TITLE: Broadway: The American Musical
PUBLISHER: Applause Theatre and Cinema Books
ISBN-10 #: 1423491033
DATE/EDITION: Updated and Revised Edition May 15, 2010
COST: $30.00

TOPICAL OUTLINE OF COURSE

Southampton to Lisbon: Classes 1-3
Class 1-June 18
“Let’s Start At the Very Beginning”
- Syllabus and course requirements
- What is a Musical?: A lecture and discussion on our knowledge and assumptions about musicals of the past and present.
- Elements of a musical: Score, Libretto, Creative Team, Production Team and other interesting terms you might not know.

Reading for Class 2: read p.3-17 and The Black Crook Slides on the shared folder (possible reading quiz)

Class 2- June 19
“Crossroads of the World: The Theatre District”
- The immigrant origins of musical theatre
- Florenz Ziegfeld: The Follies and Glorifying the American Girl
- Fanny Brice: That Funny Girl
- George M. Cohan: Born on the 4th of July

Video: Archived clips
Reading for Class 3: Broadway the American Musical p. 44-47 and 112-119 (possible reading quiz)

Class 3- June 20
“Ol’ Man River”
- Showboat: The Musical as Epic
- The Contributors: Ziegfeld, Hammerstein; Kern
- Reader’s Theatre: Making the Musical Come Alive
- Introduction to Rodgers and Hammerstein

Reading:
Selections from:
  Showboat libretto
Strike Up The Band (p.19-31)  
Selections from Broadway: The American Musical p. 112-121  
Musical! A Grand Tour p. 169-181  
**Video:** Archived clips

**Reading for Class 4:** *Broadway the American Musical* p. 191-205 (possible reading quiz)

****Explore Lisbon: June 21-24****

**Lisbon to Bilbao: Classes 4-5**

**Class 4:**  
“Oh, What a Beautiful Morning”  
- *Oklahoma!:* the “beginning of the American musical theatre”  
- The contributors: Richard Rodgers and Oscar Hammerstein II and their work  
- Reader’s Theatre Exploration of the Libretto supplemented by video excerpts from the movie *Oklahoma!* (1955) 20th Century Fox and other filmed stage versions

**Class 5:**  
“Oh, What a Beautiful Morning”  
- *Oklahoma!:* the “beginning of the American musical theatre”  
- The contributors: Richard Rodgers and Oscar Hammerstein II and their work  
- Reader’s Theatre Exploration of the Libretto supplemented by video excerpts from the movie *Oklahoma!* (1955) 20th Century Fox and other filmed stage versions

**Reading Assignment for Class 6:**  
1. Shared folder: Producers (from Broadway Stories)  
2. Shared Folder: “Making a Musical”, there will be individual portions assigned for you to read. Please prepare to discuss your portion in detail.

****Explore Bilbao: June 27-30****

**Bilbao to Glasgow: Classes 6-8: How Broadway Musicals are Made**

**Class 6- July 1**  
“I wanna be a producer.”  
- The Production Process: From Idea to Opening  
- Excerpts from hit TV series *Smash* and discussions of the reality of the production process.

**Reading for Class 7:** Shared folder: Auditioning (from Broadway Stories)

**Class 7- July 2**  
“God, I hope I get it.”  
- Auditions: What happens in that room? How do I get there?
Every Little Step: 2008 documentary film of the process of casting the 2006 Broadway revival of A Chorus Line.

Class 8 - July 3:
“Three weeks, you rehearse and rehearse.”
- Experience the rehearsal process first hand as we rehearse a scene from a Broadway musical.
- Rehearsal Etiquette,
- Vocabulary on it’s feet!
- What are the requirements for a good performance

Reading for Class 9:
1. Shared folder: Something’s Coming in Shared Folder p. 69-72 3rd paragraph on the first page
2. Shared folder: THE PLOT (West Side Story)

****Explore Glasgow: July 4-7****

Glasgow to Dublin: Classes 9-10

Class 9:
“Tonight, tonight, it all began tonight.”
- West Side Story: an exploration of the musical and its contributors
- Exploring racial prejudice through the musical
- A reader’s theatre experience supplemented by audio and video clips
Video:
  Broadway: The American Musical
  Dirty Dancing

Class 10:
“Tonight, tonight, it all began tonight.”
- West Side Story: an exploration of the musical and its contributors
- Exploring racial prejudice through the musical
- A reader’s theatre experience supplemented by audio and video clips
Video:
  Broadway: The American Musical
  Dirty Dancing

Reading Assignment for Class 11: Broadway American Musical p282-287 and 294-298 and 330-333) Quiz on class 11 reading

****Explore Dublin: July 10-13****

Dublin to Bergen and Oslo: Classes 11-13
**Classes 11-13**
“Bit by bit, putting it together.”
- Stephen Sondheim
- In Depth Study: *Into the Woods*: Libretto, video, and audio
- Glancing at: *Sweeney Todd, Sunday in the Park with George, A Funny Thing....*

**Video:**
*Into the Woods*, Image Entertainment
*Sweeney Todd*, Warner Home Video, 2008
*Sunday in the Park With George*, Image Entertainment, 1999

**Reading:** Sondheim articles in the shared folder will be assigned in class

****Explore Bergen and Oslo: July 17-20****

**Bergen and Oslo to St. Petersburg: Classes 14-15**

**Class 14 & Class 15**
“A 5,6,7,8!”-Dance and the Musical Theatre
- Origins of Musical Theatre Dance: Minstrelsy, Ballet, Vaudeville
- Dance musicals: *Contact, Fosse, Movin’ Out, Cats*
- George Balanchine, Busby Berkley, Agnes De Mille, Michael Kidd, Jerome Robbins, Bob Fosse, Michael Bennett, Susan Stroman, Julie Taymor

**Video:** Archived Clips

****Explore St. Petersburg: July 24-28****

**St. Petersburg to Stockholm: Classes 16-17**

**Class 16:**
“*Mamma Mia, here I go again*”
- Swedish Composers: Benny Anderson and Björn Ulvaeus
- The Juke Box Musical

**Video:** Archived clips

**Reading assignment for Class 17:** Shared folder: Jukebox Musical

**Class 17:**
“*Mamma Mia, here I go again*”
- Swedish Composers: Benny Anderson and Björn Ulvaeus
- The Juke Box Musical

****Explore Stockholm: July 31- August 3****
Stockholm to Helsinki: Classes 18-19

**Class 18 & Class 19**
Who’s Who Student Presentation: very brief aural presentation on assigned influential figures in Broadway history.

**Reading Assignment for Class 20:** *Broadway the American Musical* p. 376-383 and 390-393

****Explore Helsinki: August 6-9****

Helsinki to Gdansk: Classes 20-21

**Class 20 & 21**
“Do You Hear the People Sing?” The British Invasion: Broadway Style
   1. Andrew Lloyd Webber: Phantom, Cats and other musicals you sing in your basement.
   2. British Mega Producer Cameron Mackintosh
   3. The Mega Musicals

**Reading Assignment for class 22:**
The New Millennium in the Shared Folder
   1. Group 1= page 221-230 middle of the page (stop at “And it feels awfully good to pretend, for as long as the cast keeps singing, that the world is really that way.”)
   2. Group 2= page 230-238 (start on 230 at “2000 also brought with it a shimmering new surprise…”)

**Be prepared to discuss this in class**

****Explore Gdansk: August 12-15****

Gdansk to Southampton: Classes 22-24

**Class 22-August 16**
Contemporary Musicals: Broadway and Pop Culture
   ● The evolution of the musical

**Reading Assignment for Class 23:** Shared Folder: The Future of the Musical

**Class 23-August 17**
“Where do we go from here?”
   ● The future of the musical. Lecture and discussion on the direction of the musical theatre and its current audience and content influences.
Class 24- August 19: Final Exams

FIELD WORK
Ireland Day 1: Dublin, Thursday, July 10th
Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)
DINNER & DIRTY DANCING in DUBLIN
Our adventure begins as we depart the ship and make our way to Dublin’s Theatre District where we will learn about the history of theatre in Dublin and take a look at a few of the major theaters - the Gate, the Abbey, the Gaiety, the Olympia and the Grand Canal. We will then travel to the Bord Gáis Energy Theatre where we will eat dinner together and attend a live production of the musical Dirty Dancing. After the show we will have the honor of having a talk back with one of the actors from the musical and a backstage tour (if possible). Our evening will conclude in an Irish pub where we will have a post show discussion and then return to the ship.

FIELD ASSIGNMENTS
- Students will keep a field journal with a collection of their observations, research and reactions to the performance they view. Journal entries will also be guided by general and show specific questions provided by the instructor.
- Students will be graded based upon their participation in the lab, their field journal, and a final reflection paper based on the experience and their journal observations
- This assignment is designed to encourage the student to critically examine performances, performance spaces, acting styles and the influence of music on performance.

METHODS OF EVALUATION / GRADING RUBRIC
30%  Attendance and participation: Arriving on time and prepared to work. Points will be deducted for late arrivals and early departures. Much of class is devoted to lecture, listening and watching/discussing video examples, which cannot be made up outside of class. A willingness to be an ACTIVE participant is required.
15%  Quizzes
15%  Student “Who’s Who” Aural Presentations: aural presentation on assigned influential figures in Broadway history.
20%  Field Response Journal and Reflection Paper: specific requirements of the Field Journal will be discussed in class.
20%  Final Exam

RESERVE LIBRARY LIST
AUTHOR: Thomas S. Hischak
TITLE: The Oxford Companion to the American Musical
PUBLISHER: Oxford University Press, USA
ISBN #: 0195335333
DATE/EDITION: June 2, 2008
COST: $26.37

AUTHOR: Kurt Ganzl
TITLE: The Musical: A Concise History
PUBLISHER: Northeastern University Press
ISBN #: 1555533116
DATE/EDITION: September 1997
COST:

AUTHOR: Robert Viagas
TITLE: I’m the Greatest Star: Broadway’s Top Musical Legends from 1900 to Today
PUBLISHER: Applause Theatre Book Publishers
ISBN #: 9781557837271
DATE/EDITION: August 2009
COST: $21.59

ELECTRONIC COURSE MATERIALS
   Oklahoma! Libretto-provided by instructor
   Into the Woods Libretto- provided by instructor
   West Side Story Libretto- provided by instructor

ADDITIONAL RESOURCES
   Students will be asked to use reputable Internet resources to supplement their research on important figures in musical theatre history.
   www.musicals101.com
   www.playbill.com
   Wikipedia

HONOR CODE
   Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

   Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].