



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 10/16/09

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUS 356 Survey of Musical Theatre 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jeffrey E. Bush Phone: 965-5069

Mail Code: 0405 E-Mail: jeff.bush@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

With combined resources (textbook, DVD, multimedia access, and lectures that cite specialized research by the professor), this course provides students with in-depth knowledge of how Broadway musicals have been infused with broadly diverse cultural influences, including content, stylization, movement, and language usage. With so many topics covered, examples are best cited through Yiddish theatre and the many Jewish contributors to the American musical stage (Irving Berlin, Rodgers & Hammerstein, Harold Arlen, E. Y. Harburg, George & Ira Gershwin, Lorenz Hart, Sheldon Harnick, Jerry Bock, Burt Bacharach, Stephen Sondheim, John Kander & Fred Ebb, to name a few). Also covered with great depth are the many contributors to both music and dance (Ex: The Charleston) on stage from Harlem revues, during the Harlem Renaissance (Thomas 'Fats' Waller, Andy Razaf, Eubie Blake, Noble Sissle, Ethel Waters, Cab Calloway, Bill 'Bojangles' Robinson, to name a few). The spectrum of culturally-related topics woven throughout this course additionally includes 19th-Century Minstrelsy on the American stage, 'Irish' popularity on Broadway during the first decade of the 20th Century, and Russian compositional influences in song.



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CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this amultisection course?: No Yes; Is it governed by a common syllabus? _____

Jeffrey E. Bush
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: _____

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Yiddish presence in American Musicals - Fiddler on the Roof, Yiddishe Folksbiene www.folksbiene.org , American songwriting
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	1. Yiddish influences on American Musical Theatre, ; 2. Harlem Renaiss., Cotton Club, and Ziegfeld Follies
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	** Jewish Americans ** African Americans

Course Prefix	Number	Title	Designation
MUS	356	Survey of Musical Theatre	CULTURAL

Explain in detail which student activities correspond to the **specific** designation criteria.
 Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
See 2a. A study of contributions re culture-specific language, art, story-telling, and songwriting	<p>Analyzes Yiddish theatrical influences on the American Musical and contextualizes in present day</p> <p>A. Great Story-tellers</p> <ol style="list-style-type: none"> 1. writer Sholom Aleichem 2. actor Boris Thomashevsky 3. painter Marc Chagall <p>B. Jewish performers (Al Jolson) [text book 65-73] (Eddie Cantor)</p> <p>C. Yiddish Musical Theatre on Manhattan's Lower East Side</p> <ol style="list-style-type: none"> 1. www.folksbiene.org/links.htm <p>D. Comprehensive list of great Jewish American songwriters</p>	See Syllabus Page 3
See 2a. A study of contributions re race and culture-specific music, dance, and talent	<p>Analyzes the Harlem Renaissance and its influence on American Musical Theatre [text book 86-90]</p> <p>A. Harlem Renaissance</p> <ol style="list-style-type: none"> 1. Notes on Harlem's Cotton Club (Singer Ethel Waters [text book 158-159]) (Big band leader Duke Ellington) (Singer and big band leader Cab Calloway) 	See Syllabus Page 2 See Table of Contents Page 1

	<p>a. Shuffle Along (1921) (About Composer Eubie Blake) (About Lyricist Noble Sissle) [text book 86-90]</p> <p>b. Runnin' Wild (1923) and the Charleston</p> <p>c. The Chocolate Dandies (1924)</p> <p>d. The Blackbirds of 1928 (1928) (About composer "Fats" Waller) (About lyricist Andy Razaf) [text book 79]</p> <p>e. Hot Chocolates (1929)</p> <p>2. Harlem Stride Piano Idiom (James P. Johnson)</p> <p>3. Bert Williams and the Ziegfeld Follies [text book 36-40, 60-61]</p> <p>B. Broadway Revues</p> <p>a. Ain't Misbehavin' (1978)</p> <p>b. Eubie (1978)</p> <p>c. Black and Blue (1989)</p>	
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SURVEY OF MUSICAL THEATRE (MUS 356)

Spring 2009

Schedule: Online - Herberger Online Distance Learning

Professor: Professor Anna Wheeler Gentry (anna.gentry@asu.edu)

Course Email Box: mus356.online@yahoo.com

Office Hours: Tu 9:00-10:30am or by appt.

This course is offered as for Barrett Honors credit with permission of instructor

MATERIALS AND TEXTS:

<i>Broadway: The American Musical</i> (NY: Bulfinch Press, 2004)	REQUIRED
<i>Broadway: The American Musical</i> (companion DVDs to text book)	REQUIRED
<i>Broadway: The American Musical</i> (companion CDs to text book)	OPTIONAL

[all of the above can be purchased separately, via www.amazon.com or other optional retail outlet]

ATTENDANCE:

The information in this course will be presented in a chronological sequence, and therefore each subsequent lecture will build on earlier lectures. Class attendance is mandatory in order to achieve a good grade, since exam questions will be cumulatively based on lectures, textbook, and DVDs.

STUDENT ETHICS:

Students are expected to do their own work. Procedures for cheating will be followed as laid out by the College of Public Programs policy on academic dishonesty.

E-MAIL ETIQUETTE:

Students may e-mail the professor (through the course mailbox) with questions about class material. However, the professor does not address any questions about grades or other aspects of the class via e-mail. If you have concerns about your grade, make an appt. to discuss during office hours. The professor does not accept e-mail attachments under any circumstances. Additionally, your e-mail account must identify you (Jane.Doe@asu.edu) or you must include your name in the subject heading. Grades are never available via e-mail pursuant to ASU policy.

SPECIAL NEEDS: Students with special needs (e.g., disability, health issues and concerns) may request disability accommodations by contacting ASU's Disability Resource Center [please read ADA Statement below] **Or** students may have special situations (e.g. participation in university sanctioned sports events). Protocol guidelines are: after initial arrangements are made with the appropriate office, contact your professor to complete the arrangements.

ADA Statement

The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. One element of this legislation requires that all qualified students with documented 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 the Disability Resource Center, call 480-727-1039 / TTY: 480-727-1009. Eligibility and documentation policies online: <http://www.asu.edu/studentaffairs/ed/drc/>

ADDITIONAL ASSISTANCE:

At times, students require assistance (or tutoring) beyond what is offered in the classroom. If you need additional assistance, please consult the Student Success Center on the Polytechnic campus which is located in the Academic Center Bldg. Online website at: <http://studentsuccess.asu.edu/polytechnic>.

ASSIGNMENTS, HANDOUTS, AND GRADING:

1. Terminology handout
2. Outlines for each class (that serve as study guides)
3. View one Rodgers & Hammerstein film musical (that is also a stage musical) and compare/contrast to one Cole Porter film musical (that is also a stage musical)
4. Film musical list handout
5. Misc. handouts of critiques of Broadway musicals as published in the New York Times

POINTS

Topic Assignment #1	[10 pts]
Exam #1	[15 pts]
Topic Assignment #2	[10 pts]
Exam #2	[15 pts]
Topic Assignment #3	[10 pts]
Exam #3	[15 pts]
Topic Assignment #4	[10 pts]
Final Exam (Exam 4)	[15 pts]

Discussion Topics on the Discussion Board (2 Discussion Topics) [2 pts]

TOTAL = 100 pts possible for the course

GRADE SCALE

NO incompletes will be given in this course.

A+ = 98-100 (and above), A = 94-97 A- = 91-93,

B+ = 88-90, B = 84-87, B- = 81-83,

C+ = 78-80, C = 71-77

D = 61-70 (600 points and below constitutes a failing grade for this course)

CLASS TOPIC AND ASSIGNMENT SCHEDULE

Class Date	Topics covered	Reading assignment pages due for class
Tues. 1/20	(1) Introduction, Course Overview and Terminology <i>(Terminology list posted)</i>	
Thurs. 1/22	(2) 19 th Century and European Influences	3-17
Tues. 1/27	(3) Operettas, and George M. Cohan	32-36, 42-44, 48-51, 102-105
Thurs. 1/29	(4) Ziegfeld Follies, and Kern & Hammerstein	18-31, 36-41, 44-47, 52-69, 112-119
Tues. 2/3	(5) George and Ira Gershwin	90-97, 126-127, 139-141, 150-155, 274-275
Thurs. 2/5	(6) Harlem Renaissance	86-90, 158-159

Tues. 2/10 (7) Early Revues and Tin Pan Alley 70-73, 76-85, 98-101, 120-134, 142-149

Topic Assignment #1 submitted

Thurs. 2/12 **EXAM #1 (Covering Introduction – Early Revues and Tin Pan Alley)**

Tues. 2/17 (8) Songwriters of the 1930s 158-161, 222-225

(9) Rodgers & Hart, and Well-known Performers of the 1930s 106-111, 162-165, 180-181, 184-185, 156-157, 232-233

Thurs. 2/19 (10) Patriotism, and Irving Berlin, Cole Porter, Frank Loesser, Meredith Willson and Sherman Edwards 135-138, 182-187, 226-229, 240-246, 274-281, 1328-329

Tues. 2/24 (11) Lerner & Loewe, and the Early Choreographers 174-177, 202-205, 247, 252-259, 372-375

Thurs. 2/26 (12) Rodgers & Hammerstein 190-209, 210-219, 234-245, 275-277

Tues. 3/3 (13) Politics on Broadway 142-143, 166-173, 187-189, 1320-321

*Thurs. 3/5 Online Discussion

3/7-3/15 ASU SPRING BREAK

Tues. 3/17 (14) Leonard Bernstein, and Broadway's Classical Composers (Vernon Duke, Kurt Weill) 174-179, 1210-215, 262-271

Topic Assignment #2 submitted

Thurs. 3/19 **EXAM #2 (Covering "Rodgers & Hart" thru "Leonard Bernstein and Bway's Classical Composers") administered via internet**

Tues. 3/24 (15) Film Musicals (*film musical list posted*) none

Thurs. 3/26 web research, extra credit time and study time

Tues. 3/31 (16) Styne, Herman, and Merrill; (17) Broadway Producers, and *A Chorus Line* 248-251, 260-261, 272-273, 284-289, 338-345, 365-369, 388-389

Online Discussion Topic posted

Thurs. 4/2 (18) Bock & Harnick, and Yiddish Influence on American Musicals 294-299

Tues. 4/7 (19) Big Band Sounds on the Stage 350-351
(20) Broadway Performers, and Lesser-Known Creators of Musicals 318-319, 231-233

(Reference list for locally running musical productions posted)

Thurs. 4/9	(21) Rock Musicals	290-293, 300-307, 322-327, 406-410
Tues. 4/14	(22) Kander & Ebb, and Significant Choreographers	230-231, 250-251, 1312-321, 1 352-359, 369-377, 426-427

Summary of Jewish musical theatre creative artists *(posted)*

Topic Assignment #3 submitted

Thurs. 4/16	<u>EXAM #3 (Covering "Film Musicals" thru "Kander & Ebb")</u>	
Tues. 4/21	(23) Stephen Sondheim	330-337, 360-369, 396-397
Thurs. 4/23	(24) British, Disney, and Mega-Musicals	376-383, 390-395, 410-415, 420-424, 438
*Tues. 4/28	(25) Current Musical Comedies (web search and online outline)	416-419, 425-435, 439-443
Thurs. 4/30	(26) Overview of Contemporary Musicals	none
Tues. 5/5	(27) Contemporary Revues (28) Broadway Revivals	436-437, 398-405, (recommended: 444-455)

Topic Assignment #4 submitted

Thurs. 5/7 **FINAL EXAM (EXAM #4) DATE AND TIME**
ONLINE (exact times posted online)