



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
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 the opportunity for students to gain in-depth knowledge of how Broadway musicals are directly influenced in content, style, and structure by history and historic events. Thus, a greater understanding of 19th and 20th-Century history is introduced through specific correlations, including song-and-dance man George M. Cohan's "Over There" boosting soldier morale during WWI; Duke Ellington and his orchestra with the Cotton Club Revues broadcasting live from Harlem at the dawn of radio broadcast in America, during the Roaring 20s; the stock market crash of 1929 bringing about less lavish production values on Broadway during the Great Depression; Post-WWII McCarthy era blacklistings and the HUAC hearings that altered and destroyed careers of some composers, writers, singers, dancers, actors and others; Vietnam era protest musicals introducing rock-and-roll to Broadway; and spectacle and 'mega' production values in the age of digital and contemporary visual expectations. These are but a few of the broad spectrum of history-related topics covered throughout this course.



ARIZONA STATE UNIVERSITY

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

### **HISTORICAL AWARENESS [H]**

#### **Rationale and Objectives**

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

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

<b>ASU--[H] CRITERIA</b>			
<b>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Historic events as influences on Broadway and American Musical Theatre (1850-present) a. WWI b. 1929 Stock Market Crash c. WWII
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	Historic awareness - stylistic musical theatre innovations in relation to American identity: a. Minstrelsy on stage b. Follies format and the Ziegfeld Follies c. Great Depression and Broadway revues d. protest and rock musicals
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Popular forms of Broadway (New York) entertainment: a. book musical b. concept musical, c. mega-musical, d. contemporary musicals
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	a. Harlem Renaissance, Cotton Club, audience integration; b. Blacklisting by HUAC of post WWII artists in musical theatre; c. Broadway spectacle in the computer age
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	





Course Prefix	Number	Title	Designation
MUS	356	Survey of Musical Theatre	Historical Awareness

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 checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1a. WWI	1a. George M. Cohan - Americanism and patriotism in musical shows and songs	1a. DVD #1 "WWI" see syll. pg 2
1b. 1929 Stock Market Crash	1b. effect on production values and concepts for stage musicals	1b. DVD #1 "The Stock Market Crash"
1c. WWII	1c. birth of the book musical with substantive plots	1c. DVD #2 "WWII/Oklahoma!" see syll. pg 3
2a. Minstrelsy on stage	2a. evidences birth and traditions of minstrelsy	2a. DVD #1: "Bert Williams"; "Al Jolson"
2b. Follies format and the Ziegfeld Follies	2b. early revues with beautiful spectacle; shows with no plot	2b. DVD #1: "Florenz Ziegfeld" see syll. pg 2
2c. Great Depression and Broadway revues	2c. DVD #2: "Brother, Can You Spare a Dime?"	2c. DVD #2: "Brother, Can You Spare a Dime?" see syll. pg 3
2d. Vietnam War and rock musicals	2d. DVD #3: "Hair"	2d. DVD #3: "Hair"
3a. book musical - 1940s	Substantive evolution of Broadway musicals as societal tastes evolve	3a. DVD #2 "WWII/Oklahoma!"; see syll. pg 3 "Rodgers & Hammerstein"
3b. concept musical - 1970s		3b. DVD # 3 "Stephen

<p>3c. mega-musical - 1980s</p> <p>3d. contemporary musicals &amp; Disney</p>		<p>Sondheim", "Company", "Sunday in the Park with George"; see syll. pg 4</p> <p>3c. DVD # 3 "Cats"; "The British Invasion"; see syll. pg 4</p> <p>3d. see syll. pg 4</p>
<p>4a. Harlem Renaissance, the Cotton Club and audience integration;</p> <p>4b. Blacklisting by HUAC of post WWII artists in musical theatre;</p> <p>4c. Broadway spectacle in the computer age</p>	<p>Political and societal statements that have effected artists and the Broadway medium</p>	<p>a. DVD #1 "Shuffle Along", DVD #2 "Ethel Waters", "Porgy and Bess"; see syll. pg 2;</p> <p>b. DVD #2 "The Cradle Will Rock"; see syll. pg 3</p> <p>c. DVD 3 "The Lion King"</p>



# SURVEY OF MUSICAL THEATRE (MUS 356)

Spring 2009

Schedule: Online - Herberger Online Distance Learning

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

Course Email Box: [mus356.online@yahoo.com](mailto: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*

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## 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](http://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](mailto: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)

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## CLASS TOPIC AND ASSIGNMENT SCHEDULE

<u>Class Date</u>	<u>Topics covered</u>	<u>Reading assignment pages due for class</u>
Tues. 1/20	(1) Introduction, Course Overview and Terminology  <i>(Terminology list posted)</i>	
Thurs. 1/22	(2) 19 <sup>th</sup> 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
	<b>Topic Assignment #1 submitted</b>	
Thurs. 2/12	<b><u>EXAM #1 (Covering Introduction – Early Revues and Tin Pan Alley)</u></b>	
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
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**Topic Assignment #2 submitted**

Thurs. 3/19	<b><u>EXAM #2 (Covering "Rodgers &amp; Hart" thru "Leonard Bernstein and Bway's Classical Composers") administered via internet</u></b>	
Tues. 3/24	(15) Film Musicals ( <i>film musical list posted</i> )	none
Thurs. 3/26	web research, extra credit time and study time	
Tues. 3/31	(16) Styne, Herman, and Merrill; (17) Broadway Producers, and <i>A Chorus Line</i>	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 (20) Broadway Performers, and Lesser-Known Creators of Musicals	350-351 318-319, 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 **EXAM #3 (Covering "Film Musicals" thru "Kander & Ebb")**
- 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 416-419, 425-435, 439-443  
(web search and online outline)
- Thurs. 4/30 (26) Overview of Contemporary Musicals none
- Tues. 5/5 (27) Contemporary Revues 436-437, 398-405,  
(28) Broadway Revivals (recommended: 444-455)

**Topic Assignment #4 submitted**

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



# BROADWAY

## THE AMERICAN MUSICAL

LAURENCE MASLON

*Based on the documentary film by*

MICHAEL KANTOR

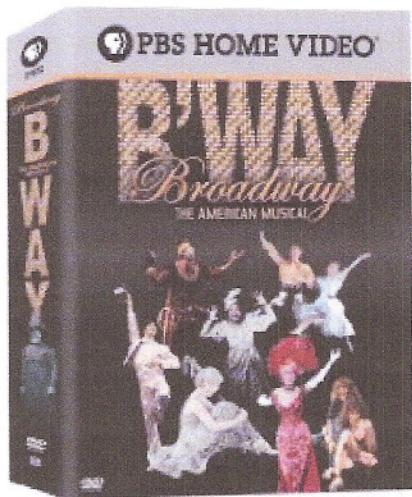
BULFINCH PRESS

NEW YORK • BOSTON



RE: MUS 356 "Survey of Musical Theatre"  
 Addendum to 'H' - Historical Awareness documentation  
 [submitted by Anna Wheeler Gentry, Lecturer]

*Broadway the American Musical* - 3 DVD set (outlined below)  
 Required for MUS 356



***Broadway the American Musical***

A film by Michael Kantor  
 PBS Home Video (documentary)

**DVD #1**

**EPISODE ONE**

**GIVE MY REGARDS TO BROADWAY (1893-1927)**

1	Introduction	6	Fanny Brice
2	Florenz Ziegfeld	7	WWI
3	George M. Cohan	8	Doris Eaton Travis
4	Bert Williams	9	Actors Equity Strike
5	Irving Berlin	10	<i>Show Boat</i>

**EPISODE TWO**

**SYNCOATED CITY (1919-1933)**

1	Introduction	9	"Swanee"
2	Prohibition	10	"Fascinating Rhythm"
3	Marilyn Miller	11	Broadway Lingo
4	Musical Comedies	12	Rodgers & Hart
5	Al Jolson	13	<i>Good News</i>
6	<i>Shuffle Along</i>	14	<i>The Jazz Singer</i>
7	The Charleston	15	The Stock Market Crash
8	The Gershwins	16	Hollywood

## DVD #2

### EPISODE THREE

#### I GOT PLENTY O' NUTTIN' (1930-1942)

1	Introduction	7	<i>Anything Goes</i>
2	"Brother, Can You Spare a Dime?"	8	"Night and Day"
3	Ethel Merman	9	<i>Porgy and Bess</i>
4	<i>Of Thee I Sing</i>	10	<i>The Cradle Will Rock</i>
5	Ethel Waters	11	<i>Pal Joey</i>
6	Cole Porter	12	<i>This is the Army</i>

### EPISODE FOUR

#### OH, WHAT A BEAUTIFUL MORNIN' (1943-1960)

1	Introduction	7	<i>South Pacific</i>
2	WWII/Oklahoma!	8	<i>Guys and Dolls</i>
3	<i>On the Town</i>	9	Broadway on TV
4	<i>Carousel</i>	10	<i>My Fair Lady</i>
5	<i>Annie Get Your Gun</i>	11	<i>The Sound of Music</i>
6	<i>Kiss Me, Kate</i>		

## DVD #3

### EPISODE FIVE

#### TRADITION (1957-1979)

1	Introduction	8	<i>A Chorus Line</i>
2	<i>West Side Story</i>	9	Bob Fosse
3	1964	10	<i>Chicago</i>
4	<i>Fiddler on the Roof</i>	11	Stephen Sondheim
5	<i>Cabaret</i>	12	<i>Sweeney Todd</i>
6	<i>Hair</i>	13	I Love NY
7	<i>Company</i>		

### EPISODE SIX

#### PUTTING IT TOGETHER (1980-2004)

1	Introduction	8	AIDS
2	<i>The Producers</i>	9	Disney
3	<i>42<sup>nd</sup> Street</i>	10	<i>The Lion King</i>
4	<i>Cats</i>	11	<i>Rent</i>
5	The British Invasion	12	9/11/01
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