THEA 360-001 Advanced Studies in Theatre History/Musical Theatre
Spring 2013

Room: Morrison Center C219

Instructor: Darrin J. Pufall
darrinpufall@boisestate.edu
(208) 426-2651 Office

Office Hours: Tuesday/Thursday 10:30 a.m.-11:45 a.m. or by appointment
Meeting Time: Tuesday, Thursday: 12:00 p.m. -1:15 p.m.

Course Objective:

• This course is designed to introduce students to the history of the American Musical Theatre; an overview of it’s development of movements, individual artistry of composers, lyricist, librettist, and/or choreographers. In addition to placing them within their specific historical context of a quintessential American art form. Students will also be exposed to a vocabulary used to talk about and understand music and theatre in general.

After successful completion of this course you will be able to:

• Identify the fundamental elements of Musical Theatre and how its elements interact within society and the world of theatre as a whole.
• Identify the structural and performance conventions of the various Musical Theatre genres, the origins of these conventions, and how these conventions have developed and changed over the years.
• Identify and discuss the contributions of major artists who have made significant impact on the development of musical theatre.
• Analyze, identify and critique specific music, text and performance from Musical Theatre productions.
• Effectively and accurately communicate historical research and critical analysis pertaining to Musical Theatre.

Materials for this course
Required text:
Requirements:

**Attendance:**
Class will meet twice per week as stated. Please be on time and prepared for each class. Much of the material for this class is covered in lecture/conference form. You must be present to absorb, discover and create with your fellow students. Daily class participation is expected and required. Students are granted one “free” absence. If a student can foresee a need to miss class, it should be brought to the instructor’s attention at the earliest possible date so adjustments can be made to the schedule. An absence due to illness should be emailed in, also as early as possible. Do not skip class without notification. Missing class will lower your grade.

**Production Attendance:**
As students of the Theatre you will be expected and required to attend all departmental productions.

**Boise State Theatre Arts Productions - Fall 2012**

- **Thoroughly Modern Millie**
  - March 14, 15 & 16 at 7:30 pm
  - Friday March 15 at 10:00 am
  - Sunday March 17 at 2:00 pm
  - Morrison Center for the Performing Arts

- **The Misunderstanding**
  - April 18-20 at 7:30 pm, April 21 at 2:00 pm
  - Danny Peterson Theatre in
  - The Morrison Center for the Performing Arts

**Projects:**
- Who’s Who presentation: Each student will be responsible for a 7-10 minute power-point presentation on a pre-assigned historical figure within the Musical Theatre. Assignments will be made the first week of class. In addition to biographical information, your presentation should include the artist’s impact on the history of Musical Theatre. Audio and video clips are encouraged.
- Production Critique: Each student will be responsible for a 3-5 page production critique of *Thoroughly Modern Millie*. Students should apply terms and course objectives to academically critique the production and its music, book, lyrics, performance and design elements.
- Research paper (pre-approved topic) 6-8 page research paper on a thesis of your choice within the subject of Musical Theatre

**Tests**
- Two objective tests will be given. Content will be taken from class content/reading, videos, and listening exercises.
In Class Exercises and Quizzes

- Throughout the semester there will be various in class exercises or quizzes that will give you cumulative points toward your final grade. These exercises must be completed in class to receive credit. No make up exercises or quizzes will be accepted.

Grading:
Students are graded individually and based upon the progress made from assignment to assignment. Each assignment is equally valuable and progress and improvement is expected with each project. Students are also graded on the following specifics:

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<thead>
<tr>
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<th>Points</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>100</td>
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<tr>
<td>2 Exams @ 200 points each:</td>
<td>400</td>
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<tr>
<td>Production critique</td>
<td>100</td>
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<tr>
<td>Research Presentation</td>
<td>100</td>
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<tr>
<td>Research Paper</td>
<td>200</td>
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<td>Quizzes</td>
<td>100</td>
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Grading Scale:

- 1000-990 = A+
- 940–989 = A
- 900–939 = A-
- 880–899 = B+
- 821–879 = B
- 800–820 = B-
- 780–799 = C+
- 721–779 = C
- 700–720 = C-
- 680–699 = D+
- 600–679 = D
- 599–Below = F

Due Dates:
Readings and project assignments are due at the start of class time and will be discussed during class time. Failure to have reading and outside projects done reduces the effectiveness of the class and will impact a student’s final grade. If you foresee a need for extra time on a project/assignment, please bring it to the instructor’s attention as soon as possible and an extension will be considered. **There will be no deadline extensions for any assignments or tests without a written excuse, prior notification, and extenuating circumstances.** Do not automatically assume that your circumstances will meet these criteria. Immediate and continuous communication with the instructor is critical. No handwritten work is accepted. All late work receives 0 points. The semester schedule contains all the deadlines.

I have included text from three sections of the Student Code of Conduct that pertain to this course. If you are caught cheating on any coursework you will automatically receive an F grade for the semester and the incident will be referred to the Student Conduct Program. If you feel you do not understand what constitutes plagiarism, I highly recommend the Indiana State University website which contains specific examples (http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml).

Section 18—Academic Dishonesty
The term “academic dishonesty” may include cheating, plagiarism, or other forms of academic dishonesty. All assignments submitted by a student must represent her/his own ideas, concepts, and current understanding or must cite the original source. Attempts to violate the academic integrity of an assignment do not have to be successful to be considered academic dishonesty. Academic dishonesty may include, but is not limited to:

1. **Stealing and/or Possessing Unauthorized Material** - The unauthorized appropriation, possession or use of the property of another; the forgery or misuse of documents;
2. **Fabrication and Falsification** - The unauthorized alteration or invention of any information or citation;
3. **Multiple Submission** - The submission of substantial portions of the same assignment for credit more than once without the prior permission of all involved faculty members;
4. **Abuse of Academic Material** - Destroying, stealing, or making inaccessible library or other academic resource material;
5. **Complicity in Academic Dishonesty** - Intentionally or knowingly helping or attempting to help another commit an act of academic dishonesty.

**Section 18A—Cheating**
The term “cheating” includes any action where an individual or group either carries out or attempts to carry out dishonest work and/or where an individual or group either assists or attempts to assist an individual or group to carry out dishonest work. If students are uncertain whether an action constitutes cheating, they have a responsibility to ask the faculty member for the course for clarification. Cheating includes, but is not limited to:

1. using or providing any unauthorized assistance in class assignments, standardized tests, credential tests, and professional licensing tests;
2. unauthorized copying of class assignments—such as examinations—before, during, or after the assignment, either for your own use or for the use of others.
3. having someone else complete a class assignment in your place;
4. completing a class assignment for someone else;
5. collaborating on an assignment unless it has been explicitly permitted by the faculty member;
6. depending on or providing the aid of sources not authorized by the faculty member in preparing for exams, writing papers, preparing reports, solving problems, or carrying out other assignments;
7. acquiring, without permission, any assignment or other academic material belonging to a member of the University faculty or staff;
8. creating, keeping, or using unauthorized collections of assignments;
9. turning in substantial portions of the same academic work to more than one course without the prior permission of the faculty members;
10. plagiarizing (see section 18B).

**Section 18B—Plagiarism**
The term “plagiarism” at its most basic level means to steal someone else’s words, composition, research, and/or ideas. Plagiarism is both cheating and theft. Given the seriousness of this offense, students have a responsibility to understand its meaning and implications for the academic community. Plagiarism can be committed in any type of assignment. Plagiarism includes but is not limited to:
1. the use by direct quotation of another person’s work, published or unpublished, without clearly setting off the quotation and/or without full and clear acknowledgment;
2. the use by paraphrase of another person’s work, published or unpublished, without full and clear acknowledgment;
3. the use of another person’s ideas, arguments, and/or thesis from a published or unpublished work without full and clear acknowledgment;
4. the use of another person’s research from a published or unpublished work without full and clear acknowledgment;
5. the use of materials prepared by a person or agency engaged in the selling of term papers or other academic materials.

To request academic accommodations for a disability, contact the Disability Resource Center by phone, (208) 426-1583, or e-mail, drcinfo@boisestate.edu. Students are required meet with a Disability Specialist prior to receiving accommodations and may be required to provide documentation to clarify accommodation requests. Information about a disability is confidential. More information on the accommodation process can be found at http://drc@boisestate.edu
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<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>January, 22</td>
<td>Introduction-Opera</td>
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<td>January, 24</td>
<td>19th Century Musical Stages Chapters 5/6</td>
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<td>January, 29</td>
<td>Gilbert and Sullivan Chapter 7</td>
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<td>January, 31</td>
<td>19th Century American Musical Movements/Black Crook Chapters 8/9</td>
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<tr>
<td>February, 5</td>
<td>American Operetta Chapters 10/11 Who’s Who #1 Cohan</td>
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<td>February, 7</td>
<td>Rose-Marie/Vagabond King Chapters 12/14 Who’s Who #2/3 Ziegfeld/Williams</td>
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<td>February, 12</td>
<td>Musical Theatre of a lighter kind Chapter 15 Who’s who #4 Brice</td>
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<td>February, 14</td>
<td>Early Book Musical, Kern &amp; Hammerstein Rodgers &amp; Hart Chapters 16/17 Who’s who #5 Berlin</td>
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<td>February, 19</td>
<td>ACTF – SHOWBOAT</td>
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<td>February, 21</td>
<td>ACTF - SHOWBOAT</td>
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<td>February, 26</td>
<td>The Brothers Gershwin/Folk Opera Chapter 18/19 Who’s Who #6/7 Merman/Hart</td>
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<td>February, 28</td>
<td>Irving Berlin &amp; Cole Porter Chapters 20/21 Who’s Who #8 Porter</td>
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<td>March, 5</td>
<td>A Greater Maturity- Chapters 22/23/24 Who’s Who #9 Waters</td>
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<td>March, 7</td>
<td>Midterm</td>
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<td>March, 12</td>
<td>Kiss Me Kate</td>
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<tr>
<td>March, 14</td>
<td>Kiss Me Kate (High School Theatre Festival)</td>
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<td>March, 19</td>
<td>Discuss Thoroughly Modern Millie/Rodgers and Hammerstein Chapters 25/26/27</td>
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<td>Rodgers and Hammerstein Continued (Research topic due) Who’s Who #10 De Mille</td>
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<td>March, 26</td>
<td>SPRING BREAK-NO CLASS MEETING</td>
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<td>March, 28</td>
<td>SPRING BREAK-NO CLASS MEETING</td>
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<td>April, 2</td>
<td>Lerner and Lowe/Bernstein Chapters 28/29 Who’s Who #11 Robbins</td>
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<td>April, 4</td>
<td>Styne/Loesser/Wilson Chapters 30/31 Who’s Who #12/13 Bernstein/Laurents</td>
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<td>April, 9</td>
<td>60’s/70’s Coleman, Herman, Strouse, Chapters 32/33 Who’s Who #14 Herman</td>
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<td>April, 11</td>
<td>Bock and Harnick/the End of the Book Musical/Kander and Ebb Chapters 34/35</td>
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<td>Who’s Who #15 Merrick</td>
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<td>April, 16</td>
<td>Webber and Rice/Sondheim in the 1970’s Chapters 36/38 Who’s Who #16 Prince</td>
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<td>Company</td>
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<td>April, 23</td>
<td>Company</td>
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<td>April, 25</td>
<td>Andrew Lloyd Webber sans Rice Chapters 39/40 Who’s Who #17/18 Bennett/Fosse</td>
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<td>April, 30</td>
<td>Schönberg &amp; Boubil/Chess Chapters 41 &amp; 42 (Research Paper Due)</td>
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Who’s Who Presentations

1. George M. Cohan (2/5)* ____________________________
2. Florenz Ziegfeld (2/7)* ____________________________
3. Bert Williams (2/7)* ______________________________
4. Fanny Brice (2/12)* ______________________________
5. Irving Berlin (2/14)* ______________________________
6. Ethel Merman (2/26) _________________________
7. Moss Hart (2/26) ______________________________
8. Cole Porter (2/28) ______________________________
9. Agnes De Mille (3/21) __________________________
10. Jerome Robbins (4/2) __________________________
11. Leonard Bernstein (4/4) _______________________
12. Arthur Laurents (4/4) __________________________
13. Jerry Hermann (4/9) __________________________
14. David Merrick (4/11) ___________________________
15. Hal Prince (4/16) ______________________________
17. Michael Bennett (4/25) _________________________
18. Cameron Macintosh (5/2) _______________________
19. Susan Stroman (5/7) ___________________________