

School of Music
Memorial University of Newfoundland
Music 2013
Twentieth-Century Musicals

Lecturer: Janice Esther Tulk
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Term: Winter 2006
Time: 10:00am – 10:50am
Days: MWF
Room: M1032
Office Hours: MW 11:00am – 12noon
F 9:00am – 9:45am

Prerequisite: Clear admission to the university.

Course Description: A survey of twentieth-century musical theatre. Selected works, presenting different styles and periods, will be examined in detail. There will be a strong, required listening/viewing component to this course. The ability to read music is not required. Music 2013 cannot be taken for credit by students enrolled in the Bachelor of Music program.

NOTES: 1) Credit for this course may not be applied to the Bachelor of Music Degree. 2) Credit can be received for only one of Music 2013, Music 3007, or English 2013.

Required Text:

Flinn, Denny Martin. *Musical!: A Grand Tour*. New York: Schirmer Books, 1997.

Recommended Text:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th Ed. New York: Modern Language Association of America, 2003.

Evaluation:

<i>Item</i>	<i>Value</i>	<i>Date</i>
Paper Proposal	5%	30 January 2006
Midterm Exam and A-V Test #1	15% 10%	17 February 2006
Recording Review	10%	27 February 2006
Article Precis	10%	20 March 2006
Term Paper	25%	7 April 2006 10am
Final Exam and A-V Test #2	15% 10%	TBA by Registrar
Total:	100%	

Nota Bene:

In the case of documented medical emergency or family distress, students will not be penalized for missed tests. The value of the missed test will be added to the final exam. Appropriate documentation must be presented in a timely manner. In the case of illness, documentation should be written on letterhead and signed by the physician. It must indicate dates on which the student was seen by the physician, as well as the length of time and degree to which the illness would affect the student's ability to complete course requirements. See the current *Calendar* for guidelines.

The Term Paper – Proposal, Recording Review, Article Précis, Final Paper Total Value: 50%

This course covers a great expanse of material and necessarily involves a heavy listening and viewing component. For this reason, it will be essential that students work consistently throughout the term to stay on top of reading, listening, viewing, and assignments. Students must choose a paper topic early in the term and begin work on it as soon as possible. Paper topics should be chosen no later than **30 January 2006**. Students are encouraged to think creatively and critically about possible term paper topics – *Think Outside the Box!* Please consult with me in advance to insure the appropriateness of your chosen topic.

Choose your musical! There will be a **sign-up** sheet posted outside of my office. Each student is to choose a musical that will form the basis of their term paper and each student will be required to write about a different musical. This means that if you have a particular musical you want to write a paper on, then you should sign up early to ensure you get your first choice. You will want to choose a musical for which an audio or video recording (or both) is available. You may make

use of university resources, but also consult the public library, local video stores, and personal collections if necessary. Start early – you may need to order in books or articles through document delivery and there will also be a number of students working with the same resources available in QEII and the Music Resource Centre. Plan your time wisely.

Examples of Paper Topics:

- a) The use of dance in musicals.
- b) Movie musicals from the early 20th century and the “triple threat.”
- c) Social issues as represented in musicals (for example, *Hair*).
- d) The source material for a musical and how it is adapted for use in a musical (for example, biblical stories used in *Jesus Christ Superstar* or *Godspell*).
- e) Cartoon musicals (for example, *Lion King* or *Pocahontas*).
- f) Movie adaptations of staged musicals (for example, *Chicago*).
- g) How movies become musicals (for example, *The Producers* or *Lion King*).
- h) Musical that make use of already popular music (for example, *Mamma Mia* or *Forever Plaid*).

1) Paper Proposal and Preliminary Bibliography

5%

On **30 January 2006**, students will be required to submit in **hard copy** a proposal outlining the topic of their term papers. This proposal should clearly explain what the student plans to study and how the student plans to go about completing the task. The proposal should also identify useful sources that will be central to writing the term paper. This proposal should be no more than **400 words** long (**double-spaced, 12pt font**). Attached to this proposal, the student will submit a preliminary bibliography of sources to be consulted for the paper. This bibliography must include good, scholarly sources: a minimum of **3** books and **3** articles or entries in encyclopaedias. Students should also include any musical scores or recordings that will be used in the study. Finally, **2** internet resources should be included in the bibliography. These websites should be reliable sources sponsored by universities, societies, or well-known publishers such as *New Grove*. Students must follow MLA style for citations and in-text references. Please consult the *MLA Handbook for Writers of Research Papers* [LB 2369 M53 2003 in QEII Reference Section].

2) Recording Review

10%

Students are to select either an audio or video recording of the musical chosen for their term paper. Students will listen to or view the selected recording and write a review of it, to be submitted in **hard copy** on **27 February 2006**. This review should be **4-5 pages double-spaced, 12pt font**. It should identify the history of the recording (date, performers, *et cetera*), the style of music, and a break down of songs or major performance numbers. If you have heard or seen other versions of this musical, how does this recording compare? What are your impressions having listened to or viewed the recording? Did anything surprise you? Did any particular performer stand out from the rest? Can it be compared to any other musical? What was your

favourite part? Your least favourite part? Is there anything you would have changed? Having listened to or viewed this musical, what ideas do you now have that you can use in writing your final paper? Students must follow MLA style for citations and in-text references. Please consult the *MLA Handbook for Writers of Research Papers* [LB 2369 M53 2003 in QEII Reference Section].

3) *Article Précis and Response*

10%

Students will choose one *article* from the preliminary bibliography attached to their paper proposals and write a précis and response of **4-5 pages double-spaced, 12pt font**. This précis is due in **hard copy** on **20 March 2006**. Students will be required to read the article and think critically about it. They will then write a précis or summary of the article's main points and respond to the article. Will this article be useful in writing your final paper? How will you use it? Has this article caused you to think differently about musicals in any way? Did it give you ideas for your own paper? What did you like? What did you not like? Students must follow MLA style for citations and in-text references. Please consult the *MLA Handbook for Writers of Research Papers* [LB 2369 M53 2003 in QEII Reference Section].

4) *Term Paper (approximately 10 pages)*

25%

The term paper for this course focusses on a topic of the student's choice as it relates to a particular musical. Papers should make use of primary and secondary sources, and draw upon the student's own creative thoughts and ideas. The term paper is to be entirely the work of the student alone. Collaborations are not acceptable. The paper should be approximately **10 pages long, double-spaced, in 12pt Times New Roman font**. The paper is due in **hard copy** at the start of class on **7 April 2006**. Extensions will only be granted in situations of *documented* medical emergency or family distress. Late papers will be subject to a 5% per day penalty.

Students must make use of the MLA style in documenting sources. Please note that materials drawn from other sources and ideas that are not the student's own *must* be appropriately cited via in-text citations and a bibliography. Failure to do so constitutes plagiarism. The *Calendar* states:

Plagiarism: is the act of presenting the ideas or works of another as one's own. This applies to all material such as essays, laboratory reports, work term reports, design projects, seminar presentations, statistical data, computer programs and research results. The properly acknowledged use of sources is an accepted and important part of scholarship. Use of such material without acknowledgment is contrary to accepted norms of academic behaviour.

See: <http://www.mun.ca/regoff/calendar/>

Please note that in MLA style, there is no distinction made between an idea and a fact – any information taken from another source must be documented accordingly. Thus, even so-called “historical facts” must be attributed to the source from which the student obtains the information.

Please consult the *MLA Handbook for Writers of Research Papers*.

Term papers will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style. 25% of the grade for the term paper will be based on writing style and 75% for content. It is strongly recommended that students who struggle with their writing visit the Writing Centre on campus for help (Science Building Room 2053, 737-3168, www.mun.ca/writingcentre).

Course Outline

Generally, this course will be structured chronologically and follow the topics outlined below. Listening and viewing examples will be on reserve in the Music Resource Centre. Plan your time wisely, as these recordings cannot be removed from the MRC and must be used during posted hours of operation.

1. Introduction

Definitions and influences.

The Beggar's Opera, Text 51-57

Gilbert and Sullivan and Viennese Operetta, Text 59-77

The Pirates of Penzance

2.0374

(Public Library AC Hunter Video: 792.542 P66)

Selections: "Poor Wandering One" and "I am the very model of a modern major general"

Die Fledermaus

2.1427

3.0038

Selections: Act II, specifically "Mein Herr Marquis/My Dear Marquis"

2. American Musical Stage

European Operetta Transplanted, Text 89-97

Naughty Marietta

Compilation CD

Selections: "Italian Street Song," "Tramp, Tramp, Tramp," and "Ah! Sweet Mystery"

Rose Marie

Compilation CD

Selections: "Rose-Marie" and "Indian Love Call"

The Student Prince

Compilation CD

Selections: "Drinking Song" and "Summertime in Heidelberg"

3. Revues and the Princess Musicals

Emerging Styles, Text 99-163

4. Birth of the "Serious" Musical

Show Boat, Text 165-185

Showboat

Compilation CD

3.0076

Selections: "Ol' Man River," "Can't Help Lovin' Dat Man," and "Bill"

5. Gershwin and the Broadway Stage

An American Original, Text 187-207

Girl Crazy

Compilation CD

Selections: "Embraceable You," "I Got Rhythm," and "But Not for Me"

6. Hollywood Musicals

Musical Film and The Triple Threat

Singin' In The Rain

Compilation CD

Selections: "Singin' In The Rain" and "Make 'em Laugh"

7. The 1940s and 1950s

Rogers and Hart, Rogers and Hammerstein, Text 209-243

Lerner and Lowe, Text 339-346

Brigadoon

Compilation CD

3.0150

Selections: "Brigadoon" and "Almost Like Being In Love"

Oklahoma

2.4189

3.0141

Selections: "Oh What a Beautiful Mornin'," "I Cain't Say No," "People Will Say We're in Love," and "Oklahoma!"

8. West Side Story

The Jets and the Sharks Face Off, Text 245-257

West Side Story

2.0505

3.0151

Selections: "Jet Song," "Maria," "America," and "Tonight"

9. The Rock Musical

Pushing Boundaries, Text 315-321

Hair

2.1644

3.0149

Selections: "Hair," "Manchester," "Aquarius," and "Good Morning Starshine"

The Rocky Horror Picture Show

Compilation CD

3.0147

Selections: "Science Fiction/Double Feature," "The Time Warp," and "Sweet Transvestite"

10. Chorus Lines and Cabarets

New Sounds, Text 467-474

A Chorus Line

Compilation CD

3.0159

Selections: "Dance: Ten; Looks: Three" and "One"

Cabaret

Compilation CD

3.0145

Selections: "Wilkommen" and "Cabaret"

11. Song and Dance Andrew Lloyd Webber Style

Jesus Christ Superstar, Phantom of the Opera and More, Text 474-479

Jesus Christ Superstar

Compilation CD

3.0146

Selections: "Overture," "Heaven on Their Minds," "I Don't Know How to Love Him,"
"Gethsemane," and "Superstar"

Cats

2.0943

3.0143

Selections: "Macavity," "Mr. Mistoffelees," and "Memory"

Phantom of the Opera

2.0499

(Public Library AC Hunter DVD: 792.542 P49)

Selections: "The Phantom of the Opera," "Music of the Night," "Notes . . . Prima Donna,"
"Masquerade," and "The Point of No Return"

12. Through-Composed Musicals

Les Miserables, Text 479-499

Les Miserables

2.0932

PN 1997 M585 1996 (in MRC)

Selections: "I Dreamed a Dream," "Do You Hear the People Sing?," "In My Life," and
"Empty Chairs at Empty Tables"

13. Animated Musicals and Stage Adaptations

Beauty and the Beast and *Lion King*, Text 492-494

Beauty and the Beast

Compilation CD

Selections: "Gaston" and "Be Our Guest"

14. Hollywood Resurgence

Rent, Text 494-495

The Producers, reserve article "Whither Musical Theater?" in MRC

Rent

Compilation CD

Selections: "Seasons of Love" and "Tango: Maureen"

The Producers

Compilation CD

Selections: "I Wanna be a Producer," "Keep it Gay," "Haben Sie gehort das Deutsche
Band," and "Springtime for Hitler"