

Student Learning Objectives: As a result of meeting the requirements of this course, students will be able to

1. Develop a historical and sociological perspective of musical theater through listening, viewing and reading selected musical theater repertoire.
2. Identify and discuss significant works of musical theater. Critique and analyze selected dramatic works verbally and through written assignments.
3. Analyze selected musical theater masterpieces, by considering the musical and structural elements as related to performance techniques.
4. Analyze the implications of the multiple artistic elements of musical theater in relationship to history, society, and the artistic values of the genre.
5. Construct a proposal for a musical, create a design theme, and prepare a cast list.
6. Review a musical theater production, appraise the artistic merits, compare it to others of the same show, support and defend their opinions with historical precedence and accepted performance practice.

In support of the above-mentioned goals, the course will include reading, writing, listening, viewing and discussion assignments from the textbook and from outside sources (e.g., DVDs, videos, scores and audio recordings). Students are strongly encouraged to take an active part in class discussions and writing assignments.

Objectives will be assessed as follows:

1. The historical and sociological perspective of musical theater will be determined through students' participation in class discussions and on the midterm and final exams.
2. Awareness of important individuals and their contributions will be determined through Midterm and Final exams, and the completion of a final presentation, whose components are a written outline and an oral presentation.
3. Ability to consider the musical, structural, and performance related elements in Musical Theater will be assessed by class discussions, written responses, and on midterm and the final examination.
4. Ability to analyze the multiple artistic considerations in musical theatre will be assessed through response essays and class discussions.

5. Ability to construct a proposal for a musical will be assessed through a final written proposal that includes; cast list, time and costume design, and performance environment.
6. Ability to review a musical theater production will be assessed through the final project of a written performance critique.

Course Content

History of Musical Theater – introduces the fundamental aspects of musical theater. Students will study the beginnings of musical theater such as the opera seria, opera buffa, singspiel, and America’s early imprint. Works from artists representing musical theater such as: Kern, Hammerstein, Berlin, Porter, Rogers and Hart, Berlin, Sondheim, Andrew Lloyd Weber, and Schonberg will be surveyed. Selected works will be considered from the context of their relationship to historical and artistic values. Students will consider aspects of performance in musical theater and gain an understanding of the responsibilities and expectations involved in the field.

Technological Literacy

Technological literacy and/or information literacy is one expectation of this course. Students will be encouraged to use such technology as the internet and contribute points of information using PowerPoint during scheduled class discussions.

Course Texts and/or Other Study Materials

Required: McLamore, Alyson. Musical Theater and Appreciation. Pearson Prentice-Hall. 2004 ISBN: 0-13-048583-7

Recommended: Riddle, Peter H. The American Musical History and Development. Mosaic Press. 2003 ISBN: 0-88-962-828-9

Jones, John Bush. Our Musicals, Ourselves. Brandeis University Press. 2003 ISBN:1-58465-311-6

Kislan, Richard. The Musical. Applause Books. 1995 ISBN: 1-55793-217-X

Grading Policy

The final grade in this course will be determined by a student's overall mastery of the subject matter as evidenced on exams, quizzes, oral presentations, homework assignments, consistent attendance and quality class participation. There will be one mid-term exam, one final exam, 2 final projects, and weekly assignments.

Attendance, preparation and active participation	20%
Midterm Exam	20%
Performance Response paper	10%
Weekly Assignments	10%
Final Projects (Biographical, Performance Proposal)	20%
Final Exam (comprehensive)	20%

Criteria for Evaluation: *Attendance and participation*

- consistent attendance**
- passing test scores
- evidence of studying text and assignments
- completed assignments
- quality classroom responses
- overall demonstration of comprehension of the course material

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D
E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F

Any work turned in late from the original due date shall be deducted by one letter grade. Two letter grades shall be deducted after the second week from the due date, and three letter grades after the third week from the original due date. There are no make-up examinations unless approved in advance by the instructor.

Attendance Policy

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Students will be evaluated on attendance and participation in class using the following criteria: consistent attendance; evidence of studying text and assignments; completed daily assignments; quality classroom responses.

Each class can potentially count as .837 points towards the possible 20% score for attendance and participation. A letter grade totaling 20% of the final grade will be determined by the instructor based upon the aforementioned criteria.

Bergen Community College Academic Policies:

Bergen Community College is committed to academic integrity – the honest, fair and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic.

Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990. (ADA). Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalog.

Please review the statement on acceptable use of BCC technology in the college catalog.

Faculty hold 3 office hours per week, and as requested by students, by appointment. Students are encouraged to seek out their faculty member for academic needs.

Student and Faculty Support Services

All students are encouraged to visit and use the BCC Library. There are particularly excellent electronic references in the area of music available to our students.

Students are encouraged to use the student support services of the college. These services include: the Writing Center, the music-computer Lab, the Tutorial Center, and the Office of Specialized Services.

The Distance Learning Office – for any problems you may have accessing your online courses	Room C-334	201-612-5581 psimms@bergen.edu
Smarthinking Tutorial Service	On Line at:	www.bergen.edu/library/learning/tutor/smart/index.asp
The Tutoring Center	Room L-125	201-447-7908
The Writing Center	Room L-125	201-447-7908
The Online Writing Lab (OWL)	On Line at:	www.bergen.edu/owl
The Office of Specialized Services (for Students with Disabilities)	Room S-131	201-612-5270
The Sidney Silverman Library – Reference Desk	Room L-226	201-447-7436

Course Outline:

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class

History of Music Theater Course Outline:

Week	Topic/Activity	Learning Objectives	Assignments/Events
1	Course Introduction <ul style="list-style-type: none"> ■ The Birth of the Staged Musical ■ Developing Genres in the 18th Century ■ Opera Buffa & Drama Giocoso ■ Musical Stage in the American colonies 	1,2 1,2,3	Read Part 1, Chpts.1&2 Text Read Part 1, Chpts.3&4 In class written response
2	The Nineteenth Century and the Musical Stage <ul style="list-style-type: none"> ■ France & Spain, ■ Italy, Germany and Austria. 	1,2,3,4	Read Part 2, Chpts.5,6,7 in text

	<ul style="list-style-type: none"> ■ England: Gilbert & Sullivan ■ US and the 19th century ■ American Operetta 1880-1903 	5	<p>Read Part 2, Chpts.8,9,10 in text</p> <p>Essay response to at-home listening assignment</p>
3	<p>Operetta and It's Challenges</p> <ul style="list-style-type: none"> ■ Dominance of Operetta, Princess Shows, ■ Increasing Drama & Musical Theater of a Lighter Kind 	1,2,3,4,5	<p>Read Part 3, Chpts.11,12,13 in text</p> <p>Read Part 3, Chpts. 14&15</p>
4	<p>Beginnings of the Golden Age</p> <ul style="list-style-type: none"> ■ The Early Book Musical Kern & Hammerstein Rogers & Hart The Gershwins ■ Berlin, Porter and the 1930's Cole Porter: Kiss Me Kate, Anything Goes 	1,2,3,4,5	<p>Read Part 4 in text, Chpts. 16,17,18</p> <p>Proposal for a book musical</p> <p>Read Part 4 in text, Chpts. 19, 20, 21</p>
5	<p>A Greater Maturity</p> <ul style="list-style-type: none"> ■ Rogers & Hart, Berlin ■ Cole Porter Renaissance ■ Politics and Social Commentary 	1,2,3,4,5	<p>Read Part 5 in text, Chpts. 22 & 23</p> <p>Read Part 5 in text, Chpts. 24</p> <p>Quiz</p>
6	<p>New Partnerships</p> <ul style="list-style-type: none"> ■ Rodgers & Hamerstein: Oklahoma, Carousel, South Pacific, The King and I, The Sound of Music 	1,2,3,4,5	<p>Read Part 6 in text, Chpts. 25 & 26</p>
7	<ul style="list-style-type: none"> ■ Lerner & Lowe: Camelot, My Fair Lady, Gigi, Brigadoon, Paint Your Wagon 	1,2,3,4,5	<p>Read Part 6 in text, Chpts. 27 & 28</p>
8	<ul style="list-style-type: none"> ■ Review ■ Midterm (Parts 1 – 6) 	1,2,3,4,5	
9	<p>1940's & 1950's</p> <ul style="list-style-type: none"> ■ Bernstein – West Side Story – Theater Lyrics ■ Loesser – Guys and Dolls – Overture ■ M. Wilson – The Music Man 	1,2,3,4,5	<p>Read Part 7 in Text, Chpt. 29</p> <p>Read Part 7 in Text, Chpt. 30 & 31</p>
10	<p>1960's & 1970's</p> <ul style="list-style-type: none"> ■ New Names in Lights ■ Early Sondheim 	1,2,3,4,5	<p>Read Part 8 in Text, Chpts. 32 – 35</p>

	<ul style="list-style-type: none"> ■ Kander & Ebb ■ Webber ■ Wunderkinder of the 1970's ■ More Sondheim 		Read Part 8 in Text, Chpts. 36 – 38
11	<ul style="list-style-type: none"> ■ Andrew Lloyd Weber Joseph and the Amazing Techni-color Dreamcoat, Jesus Christ Superstar, Evita ■ Schonberg & Boubil 	1,2,3,4,5	Read Part 9 in Text, Chpts. 39 & 40 Read Part 9 in Text, Chpts. 41 & 42
12	<p>The 1980's and 1990's</p> <ul style="list-style-type: none"> ■ In the Shadows ■ Sondheim ■ New Names of the 1990s and beyond ■ Where do we go from here? 	1,2,3,4,5	Read Part 9 in Text Chpts. 43- 45
13	<ul style="list-style-type: none"> ■ Biographical Presentations “Important/Influential Person in Music Theater” 	2,1	
14	<ul style="list-style-type: none"> ■ Musical Presentations ■ All written work is due this week. 	6,5,	
15	<ul style="list-style-type: none"> ■ Review ■ Final Exam (Parts 1 – 9 inclusive) 	1,2,3,4	