INSTRUCTOR:

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Hours: Tue – 10:30am-1:30pm (+ arranged)

PROGRAM GOALS:

The goals of the MFA Musical Theatre Program at SDSU are:

- Nurture and train lifelong musical-theatre artists who will advance the art form as theatre practitioners and educators.
- Preserve the history, heritage, and traditions of this world-renowned art form.

CLASS GOALS:

The goals of this class are to prepare the students to succeed and flourish as a:

- Musical theatre educator at the college level by advancing skills of teaching, research, creative activity and collaborative service.
- Professional musical theatre artist (actor, director, choreographer, music director or dramaturg).
- Producer of theatre at schools or professional theatre organizations.

THEA 620A/622A
History of Musical Theatre I
Fall 2016

TIMES: 
- Tues/Thu from 9am-10:15am
- Fridays from 9am-11:50am

LOCATION: DA-221

OVERVIEW

Theatre 620A, SEMINAR: History of Musical Theatre, examines the development of Musical Theatre as an art form from its ancestors and antecedents in the 19th century to the middle of the 20th century. Students will examine this history through three different points of view: composers, decades and shows. Students will individually research and prepare multi-media presentations and informational packets on the following composers: Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Rodgers & Hart, Harold Arlen, Rodgers & Hammerstein, and Frank Loesser.

In Theatre 622A, LAB: History of Musical Theatre, students will form teams of two and prepare multi-media presentations and informational packets on the following decades: the 1920's, the 1930's, the 1940's and the 1950's. These presentations will rely on primary source materials (programs, posters, photographs, etc.), journal articles, scholarly books, archival video recordings, still images, audio recordings and internet sources to provide historical analysis within the context of American and World history during these times.
STUDENT LEARNING OUTCOMES

Students will be able to:

- Present a college-level lecture using a combination of spoken word and PowerPoint slides that incorporate audio and video multimedia.
- Research musical theatre history using primary source materials (programs, posters, photographs, etc.), journal articles, scholarly books, archival video recordings, still images, audio recordings and Internet sources.
- Design and create informational materials for show publicity and classroom handouts.
- Collaborate as a team to research and present units on historical decades.
- Analyze a song for its musical form.
- Create an abstract for submission to a research conference.
- Give context to the history of musical theatre within the larger history of the United States and the world from 1880-1959.

COURSE REQUIREMENTS

I. ATTENDANCE AND PUNCTUALITY

- It is imperative that students arrive on time to each class session, prepared to work. Much of the class is devoted to students’ presentations and listening to, watching and discussing aural and video examples of composers’ and lyricists’ work, which cannot be duplicated outside of class.

II. CLASS PARTICIPATION

- Committing to and completing in-class assignments.
- Actively participating in class discussions.
- Actively listening, taking notes, and supporting fellow students’ presentations.

III. REQUIRED READING

- There will be no required textbook purchase for this class. All reading assignments will be given as electronic files or printed handouts.
- Students are also required to keep up with the current theatrical events of the day by reading *The New York Times* Arts & Leisure section.
PROJECTS

Over the course of the semester, students will complete three major projects with different levels of collaboration.

I. COMPOSERS

Each student will research and give an individual oral presentation (120 minutes in two sections) on the following composers and/or lyricists to include their background, education, major songs (for this assignment, please assign an appropriate song to each member of the class; including yourself), and Broadway and film work, using primary source materials (programs, posters, photographs, etc.), journal articles, scholarly books, archival video recordings, still images, audio recordings and Internet sources and displayed in PowerPoint and/or Pages. Please use other video sources in addition to YouTube.

Jerome Kern .............................................. Susanna Vaughan
Irving Berlin ................................................. Jonathan Brugioni
Cole Porter .................................................. Tug Watson
George Gershwin ........................................... Kimberly Moller
Rodgers & Hart ............................................. Vinh Nguyen
Harold Arlen .................................................. Domonique Evans
Rodgers & Hammerstein II ................................. Katie Banville
Frank Loesser ................................................. Leo Chang

In addition, students will have to submit a one-page two-sided color fact sheet (with picture, bibliography, discography and videography) on your assigned composer, composer-lyricist, or songwriting team you present. You should distribute the fact sheet on the day of your presentation and go over it with the class, as well as refer to it during the oral presentation.

First drafts of PowerPoint slides and fact sheets are due 1 week before presentation. That will give the professor time to suggest amendments and changes and give the student performance practice.

II. DECADES

Each student will team up in pairs and give a joint oral presentation (160 minutes in two sections) on four decades of musical theatre history, to include productions, personalities, trends, lineage, and historical context, done in PowerPoint and/or Pages. Please use other video sources in addition to YouTube.

1920's ....................................................... Vinh Nguyen & Katie Banville
1930's ......................................................... Susanna Vaughan & Leo Chang
1940's ......................................................... Tug Watson & Domonique Evans
1950's ......................................................... Jonathan Brugioni & Kimberly Moller

In addition, students will have to submit a fact sheet “packet” on the decade (no longer than four two-sided pages) to be distributed on the day of your presentation. It should include “Top Ten Productions of the Decade,” “Important Personalities of the Period” listed by career (Composers, Lyricists/Librettists, Producers, Directors, Designers, and Male/Female Performers), Historical Timeline, Important Musical Films, Videography, and Bibliography, which you should discuss with the class, as well as refer to it during the oral presentation.

First drafts of PowerPoint slides and fact sheets are due 1 week before presentation. That will
PROJECTS (continued)

Over the course of the semester, students will complete two major projects with different levels of collaboration.

III. DIRECTORS/PRODUCERS/CHOREOGRAPHERS

Each student will research and give an individual oral presentation (50 minutes in one section) on the following director/producer/choreographer to include their background, education, and Broadway and film work. Try to focus on the process of their work: rehearsal methods, approach to casting, justifications for artistic decisions rather than purely biographical information. Use primary source materials (programs, posters, photographs, etc.), journal articles, scholarly books, archival video recordings, still images, audio recordings and Internet sources and displayed in PowerPoint and/or Pages. Please use other video sources in addition to YouTube.

Florenz Ziegfeld .......................................................... Jonathan Brugioni
George M. Cohan ...................................................... Kimberly Moller
Jack Cole ................................................................. Tug Watson
George Balanchine .................................................... Katie Banville
Agnes de Mille ........................................................... Leo Chang
Onna White ............................................................... Vinh Nguyen
Jerome Robbins ......................................................... Susanna Vaughan
Michael Kidd ............................................................ Domonique Evans

For this assignment, students will not have to submit a fact sheet “packet” on this subject.

FEEDBACK

Since much of the information is researched and presented by the MFA graduate students, time is left in each session for faculty feedback with two foci: 1.) Clarification and expansion of the facts of the research and 2.) Clarity and engagement of the physical presentation. Students are encouraged to offer their constructive feedback during this time as well.

TYPICAL CLASS SCHEDULES

Typical Tuesday/Thursday class:

9:00am-10:00am – One half of a student’s composer presentation
10:00am-10:15am – Feedback from faculty and students

Typical Friday class:

9:00am-10:20am – One half of a student pair’s decade presentation
10:20am-10:30am – Break
10:30am-10:45am – Feedback from faculty and students
10:45am-11:35am – Producer/Director/Choreographer presentation
11:35am-11:50am – Feedback from faculty and students
ACADEMIC DISHONESTY:

Cases of academic dishonesty such as plagiarism will be addressed in strict accordance with university policy. Consequences include, but are not limited to an automatic “F” on that assignment. For more information on what constitutes plagiarism, please visit http://infotutor.sdsu.edu/plagiarism/index.cfm

SYLLABUS STATEMENT for Students with Disabilities:

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

OTHER ASSIGNMENTS

Over the course of the semester, students will complete three smaller individual projects.

I. ASSIGNMENT #1 - VAUDEVILLE BILL

Create two one-page color vaudeville bills using the eight-part format discovered in class. The first must contain actual bona fide performers from the vaudeville age (1880’s-1930’s) and the second must contain performers that are still active performing today.

II. ASSIGNMENT #2 - GEORGE M. COHAN SONG

Choose a popular song written by George M. Cohan and determine its musical form. Students must print out the sheet music and label the different parts of the song above each section of music.

III. SRS ABSTRACT

Create a 350 word abstract for a presentation to the Student Research Symposium. Then follow the instructions and submit your abstract to the SRS. Entries may be submitted as soon as early November and the final version must be submitted by the last day of class.

[from SRS website]:

The Student Research Symposium (SRS) is a two-day event held in the spring to recognize the outstanding accomplishments of SDSU students. The SRS provides a public form where SDSU students present their research, scholarship, or creative activities. Presentations, oral or poster, are organized by academic disciplines with divisions for undergraduate, master’s and doctoral students.

In addition to the main SRS, there is a Creative and Performing Arts category that focuses on the research involved in creating a performance. Here, judges are looking for a glimpse of the creative process; how a creative work is built, and what kind of research goes into that process. There are monetary awards given in both categories.
### WEEK 1 (8/29-9/2)
- **Tuesday (9am-10:15am):** Discuss Syllabus
- **Thursday (9am-10:15am):** Ancestors & Antecedents (A&A): Opera, and European Operetta
- **Friday (9am-11:50am):** A&A: Ballad Operas and G&S

### WEEK 2 (9/5-9/9)
- **Tuesday (9am-10:15am):** No Class (Labor Day)
- **Thursday (9am-10:15am):** A&A: Minstrel Shows I
- **Friday (9am-11:50am):** A&A: Minstrel Shows II

### WEEK 3 (9/12-9/16)
- **Tuesday (9am-10:15am):** A&A Vaudeville II Assignment #1 DUE
- **Thursday (9am-10:15am):** A&A Burlesque I
- **Friday (9am-11:50am):** A&A: Burlesque II Song Form Give Assignment #2

### WEEK 4 (9/19-9/23)
- **Tuesday (9am-10:15am):** A&A American Operettas Assignment #2 DUE
- **Thursday (9am-10:15am):** A&A Revues
- **Friday (9am-11:50am):** Workshop: Designing Lectures for Student Engagement 9am-11am in LL430

### WEEK 5 (9/26-9/30)
- **Tuesday (9am-10:15am):** Kern SUSANNA
- **Thursday (9am-10:15am):** Kern SUSANNA
- **Friday (9am-11:50am):** 20’s Part I – VINH/KATIE Ziegfeld - JONATHAN

### WEEK 6 (10/3-10/7)
- **Tuesday (9am-10:15am):** Berlin JONATHAN
- **Thursday (9am-10:15am):** Berlin JONATHAN
- **Friday (9am-11:50am):** 20’s Part II – VINH/KATIE Cohan - KIM

### WEEK 7 (10/10-10/14)
- **Tuesday (9am-10:15am):** Porter TUG
- **Thursday (9am-10:15am):** Porter TUG
- **Friday (9am-11:50am):** 30’s Part I – SUSANNA/LEO Jack Cole - TUG

### WEEK 8 (10/17-10/21)
- **Tuesday (9am-10:15am):** Gershwin KIMBERLY
- **Thursday (9am-10:15am):** Gershwin KIMBERLY
- **Friday (9am-11:50am):** 30’s Part II – SUSANNA/LEO Balanchine - KATIE

### WEEK 9 (10/24-10/28)
- **Tuesday (9am-10:15am):** Rodgers & Hart VINH
- **Thursday (9am-10:15am):** Rodgers & Hart VINH
- **Friday (9am-11:50am):** 40’s Part I – TUG/DOM De Mille - LEO

### WEEK 10 (10/31-11/4)
- **Tuesday (9am-10:15am):** Harold Arlen DOMONIQUE SRS Abstract DUE
- **Thursday (9am-10:15am):** Harold Arlen DOMONIQUE
- **Friday (9am-11:50am):** 40’s Part II – TUG/DOM Onna White - VINH

### WEEK 11 (11/7-11/11)
- **Tuesday (9am-10:15am):** Rodgers & Hammerstein KATIE
- **Thursday (9am-10:15am):** Rodgers & Hammerstein KATIE
- **Friday (9am-11:50am):** No Class (Veteran’s Day)

### WEEK 12 (11/14-11/18)
- **Tuesday (9am-10:15am):** Frank Loesser LEO NAMT Webinar 11am-12 in Musical Theater Archive
- **Thursday (9am-10:15am):** Frank Loesser LEO
- **Friday (9am-11:50am):** 50’s Part I – JONATHAN/KIM Robbins - SUSANNA

### WEEK 13 (11/21-11/25)
- **Tuesday (9am-10:15am):** 50’s Part II – JONATHAN/KIM
- **Thursday (9am-10:15am):** No Class (Thanksgiving)
- **Friday (9am-11:50am):** No Class (Thanksgiving)

### WEEK 14 (11/28-12/2)
- **Tuesday (9am-10:15am):** Kidd - DOM
- **Thursday (9am-10:15am):** No Class (JCS)
- **Friday (9am-11:50am):** No Class (JCS)

### WEEK 15 (12/5-12/9)
- **Tuesday (9am-10:15am):** Lerner & Loewe/Weill ROB
- **Thursday (9am-10:15am):** Bernstein/Gypsy ROB
- **Friday (9am-11:50am):** Guest Speaker (Dude Stephenson)

### WEEK 16 (12/12-12/16)
- **Tuesday (9am-10:15am):** Last Class Review for Final
- **Thursday (9am-10:15am):** FINAL EXAM (12/25)
- **Friday (9am-11:50am):** 9am-12pm