**MUS 356 Broadway and the American Musical**
School of Music I Arizona State University

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**COURSE SYLLABUS**

<table>
<thead>
<tr>
<th>1: Course</th>
<th>MUS 356 (1/08/2018 – 4/27/2018) SLN 15225</th>
</tr>
</thead>
<tbody>
<tr>
<td>2: Title</td>
<td>Broadway and the American Musical</td>
</tr>
<tr>
<td>3: Primary Contact</td>
<td>Toby Yatso, Lecturer – <a href="mailto:Toby.Yatso@asu.edu">Toby.Yatso@asu.edu</a></td>
</tr>
<tr>
<td>4: Course URL</td>
<td><a href="https://amtheatre.hol.asu.edu/">https://amtheatre.hol.asu.edu/</a></td>
</tr>
<tr>
<td>5: Credits</td>
<td>3</td>
</tr>
<tr>
<td>6: Catalog Description</td>
<td>This course introduces students to the topic of American Musical Theatre.</td>
</tr>
<tr>
<td>7: Prerequisites</td>
<td>None</td>
</tr>
<tr>
<td>8: Course Objectives</td>
<td>At the successful completion of the course, students will:</td>
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<tr>
<td></td>
<td>• Recognize the early influential structures that contributed to the development of the American Musical;</td>
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<tr>
<td></td>
<td>• Demonstrate a knowledge of the various production aspects of musical theatre;</td>
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<tr>
<td></td>
<td>• Recognize the landmark productions that introduced a structural change;</td>
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<tr>
<td></td>
<td>• Recognize individual creative personnel who influenced the development of the form; and</td>
</tr>
<tr>
<td></td>
<td>• Become aware of current trends, productions, and creative personnel.</td>
</tr>
<tr>
<td>9: Course Emphasis</td>
<td>This course introduces students to the topic of American musical theatre by viewing its development in relation to the collaborative creative nature of the form as well as to the importance of the audience.</td>
</tr>
<tr>
<td>10: Course Content</td>
<td>The course will include a study of preceding influential forms, contributions of landmark creators, production elements, and provide a broad consumer context in which to view the material. Original video clips and audio scores are provided to inform the student of that context and to give the material a practical immediacy and an emotional value. This material was originally intended to be viewed live by a committed audience and was in many ways a reflection of that audience.</td>
</tr>
<tr>
<td></td>
<td>Note: Students are encouraged to use this optional text to establish a context within which to view the development of this mainstream art form.</td>
</tr>
<tr>
<td></td>
<td>There is a vocabulary list at the end of this syllabus, which may be included in exams.</td>
</tr>
</tbody>
</table>
Online courses are significantly different from 'live' courses. Consequently, students need to be aware of protocol and conditions that govern such courses.

**Computer Requirements:** You must have a computer – your own or have access to a computer on campus – that will allow you to interact with the online course. The computer must be capable of consistently streaming QuickTime movie files. The use of smart phones (iPhone, Blackberry, etc.) is not recommended. This course is known to work on all major browsers, including Safari, Firefox, Chrome, and Internet Explorer, on both Macintosh computers and PCs. Note: the use of Safari or Firefox is highly recommended.

Additionally, you must have computer skills that will allow you to surf the internet, access specific sites, confer via email, download and upload files, and any other course-related activities.

**Computer Support:** The Herberger Online group (the distance learning team of the Herberger Institute for Design and The Arts) provides the computer support for the course. This group handles all computer-related issues and technical questions.

Herberger Online has partnered with the ASU Help Center to greatly improve students’ access to technical support. All technical support channels are available 24 hours a day, 7 days a week, 365 days a year. You can reach a live ASU technical support associate via phone anytime you need help toll-free at 1-888/298-4117 and internationally at 480/965-3057. You can reach them via email at holsupport@asu.edu, via the web at [https://courses.hol.asu.edu/help/](https://courses.hol.asu.edu/help/), or from the Service tab in MyASU. When requesting assistance, please be sure to include the class you are in (Beatles After the Beatles), the title of any assessment you are having trouble with, a brief description of the problem, and provide your email address as part of your signature in order to facilitate a response.

**Please do not communicate with the instructor for questions related to computer support. Technical support is available Mon-Fri, 8am to 5pm. There is no technical support on weekends, so please keep this in mind if you choose to take exams on weekends.**

**Office Hours:** There are no office hours for this online course. With the exception of questions about computer support, technical issues, and online exams, which must be addressed with the computer support group (above), please communicate directly with the instructor via email (Toby.Yatso@asu.edu). Because of ASU policy you must use your ASU email address when communicating with the TA or instructor. Please be mindful that emails are not always effective in communicating the intent of your message. Consequently, take the time to compose what you want to say. Remember: You are not texting a friend who knows you well!

**General Conditions:** As stated above, access to a suitable computer and adequate computer skills are critical for your success in this online course. Consequently, the instructor will not consider computer-related excuses for the failure to meet course requirements (excuses such as: technical incompatibility, sudden infection by computer viruses, inadequate access to the Internet or any other similar reasons). Neither will inadequate computer skills be considered as a valid excuse for not successfully completing the course.
NOTE: You are strongly advised not to enroll in the online course if either computer access or computer skills are an issue.

13: Exams

Your final grade in Broadway and the American Musical is based upon the accumulation of points earned as the result of four (4) exams (400 points). There is one exam for each of the four units in the course. Exams open and close on the dates listed below. To access exams, click the Classroom tab in the course Web site. In each Unit section, you will see an Exam button. If the exam is open, the lock icon will be unlocked.

<table>
<thead>
<tr>
<th>EXAM</th>
<th>OPEN</th>
<th>CLOSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam #1</td>
<td>Wed, Feb 07, 2018; 10am (MT)</td>
<td>Fri, Feb 09, 2018; 4pm (MT)</td>
</tr>
<tr>
<td>Exam #2</td>
<td>Wed, Mar 14, 2018; 10am (MT)</td>
<td>Fri, Mar 16, 2018; 4pm (MT)</td>
</tr>
<tr>
<td>Exam #3</td>
<td>Wed, Apr 11, 2018; 10am (MT)</td>
<td>Fri, Apr 13, 2018; 4pm (MT)</td>
</tr>
<tr>
<td>Exam #4</td>
<td>Mon, Apr 30, 2018; 10am (MT)</td>
<td>Wed, May 02, 2018; 4pm (MT)</td>
</tr>
</tbody>
</table>

All exams are comprised of multiple-choice/true-false questions, intended to test your knowledge of facts about the subject matter. The number of questions/points varies:

<table>
<thead>
<tr>
<th>EXAM</th>
<th>TIME LIMIT</th>
<th>QUESTIONS</th>
<th>POINTS EACH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam #1</td>
<td>90 minutes</td>
<td>50</td>
<td>3 pts (150 pts total)</td>
</tr>
<tr>
<td>Exam #2</td>
<td>90 minutes</td>
<td>50</td>
<td>3 pts (150 pts total)</td>
</tr>
<tr>
<td>Exam #3</td>
<td>45 minutes</td>
<td>20</td>
<td>3 pts (60 pts total)</td>
</tr>
<tr>
<td>Exam #4</td>
<td>45 minutes</td>
<td>20</td>
<td>2 pts (40 pts total)</td>
</tr>
</tbody>
</table>

Note: for every two minutes you take beyond the limit, you will lose 1 point.

General Conditions for Taking an Online Exam

- You need to have reliable access to the Internet on the assigned day of the exam.
- Starting an exam during the last 10-15 minutes of the exam window is unwise, especially if you encounter technical problems; remember, technical support is only available Mon-Fri, 8am to 5pm. There is no technical support on weekends.
- Exams can only be taken online. Submission of exams via email or in printed form will not be accepted.
- The use of smart phones for taking an exam is forbidden. Do not even attempt it.
- Exams are not to be taken as a group effort or with any other form of collaboration.
- No other Web pages can be open while taking an exam. The system logs all browser activity. Opening new browsers or new browser tabs can invalidate your exam session.

NOTE: All browser activity is logged by the Web server. Accessing course videos while you are taking an exam will result in a failed exam session.

Submitting Online Exams

Certain conditions apply for the submission of an online exam. The important ones are:
• Online exams that have been submitted CANNOT be reset (see below). Grades will stand as posted.
• If you experience computer or technical problems during an online exam DO NOT SUBMIT the exam. For instance, if images fail to load, or the exam itself seems incomplete or unresponsive.
• If you suspect a technical error, exit the browser immediately and address the problem by trying to take the exam again on a different computer, or by contacting technical support at holsupport@asu.edu. Do not contact the instructor.
• Remember: submitted exams cannot be retaken. No exceptions.

Resets for Online Exams

A reset for an online exam is an action usually taken by a student prior to contacting technical support. If you experience a glitch during an online exam, click the course logout button and close your browser. When you attempt to restart the online exam, the system will ask you to confirm the reset. Some important facts about resets:

• Only one online reset is allowed per online exam.
• In total, only two online resets of online exams are allowed in any given semester.

Missed Exams

It is the student’s responsibility to be aware of the dates and times for the online exams, however, there are conditions that apply for missed online exams. The important ones are:

• An online exam can be taken if it was missed because of an excused absence (see below). Permission from the instructor is necessary.
• A missed online exam for reasons other than an excused absence can be taken only with permission from the instructor.
• If you miss an online exam, you must inform the instructor immediately or at least within the subsequent 48 hours and provide an electronic copy (e.g., a PDF file) of the document supporting your absence (e.g., doctor’s note, funeral announcement, letter from ASU’s Athletic Department, etc.).
• If you experience personal, medical or other unforeseen problems during an exam, DO NOT TAKE OR SUBMIT THE ONLINE EXAM.
• Instead, email the instructor immediately to begin a discussion of your situation.
• Depending on the situation, the instructor may ask for a different type of exam as the replacement for a missed online exam.

Excused Absences

Excused absences apply for online exams. They include:

• Personal illness (documented);
• Religious holidays (conforming to the ASU list);
• Unexpected personal emergencies such as death of an immediate family member (documented);
• Jury duty or other similar court obligation;
• Military duty and/or assignment; or
• Direct participation in a sport event as an ASU athlete (documented).

Absences that will not be considered include but are not limited to:

• A previously scheduled obligation such as a family reunion or trip;
• Personal obligations prior to or after an official holiday;
• Job obligations;
• Attending a wedding (even your own);
• Illness of a family member;
• Workload in other courses; or
• The death of a pet.

NOTE: Please do not ask for these or other similar exceptions. They will not be granted.

Make-up Exams

If granted, the date for a make-up exam will be determined by the instructor in concert with student needs.

NOTE: Any act that violates the implicit code of academic integrity will be dealt with in the appropriate manner. See Academic Integrity, below.

14: Grading

The following grading schedule will be used to calculate the final grade for the course. It is based on a total of 300 points:

<table>
<thead>
<tr>
<th></th>
<th>A+</th>
<th>A</th>
<th>B+</th>
<th>B</th>
<th>C+</th>
<th>C</th>
<th>B-</th>
<th>A-</th>
<th>0-174</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>360-374</td>
<td>300-329</td>
<td>230-259</td>
<td>C</td>
<td>B</td>
<td>B-</td>
<td>A-</td>
<td>0-174</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>345-359</td>
<td>275-299</td>
<td>175-229</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>A-</td>
<td>0-174</td>
<td>E</td>
<td></td>
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</tbody>
</table>

Fairness in Grading

Students are always concerned about fairness in exams and grading. And so they should be because musical theatre, as an academic subject, poses a particular challenge. Unlike mathematics, for example, the subject matter appears to be more subjective. Consequently, fairness becomes more of an issue.

Given the nature of the subject, every precaution is put into place to make all exams as fair as possible. What is patently unfair, however, is when students ask for additional assignments to raise their grades, or for an additional point or two to raise a grade, or to make exceptions to the rules. To agree to such requests would be unfair. Why? Because such a practice rewards one student over all the others. To be fair, rules must apply to all students equally, not just to one or two.

15: Readings

Readings are encouraged in order to enhance the understanding of the subject matter. Reading assignments are listed below:

<table>
<thead>
<tr>
<th>UNIT/SEGMENT</th>
<th>TEXTBOOK</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1, Segment 1</td>
<td>Kenrick</td>
<td>11-49</td>
</tr>
<tr>
<td>Unit 1, Segment 2</td>
<td>Kenrick</td>
<td>50-167</td>
</tr>
<tr>
<td>Unit 1, Segment 3</td>
<td>Kenrick</td>
<td>168-237</td>
</tr>
<tr>
<td>Unit 2, Segment 1</td>
<td>Long</td>
<td>21-59</td>
</tr>
<tr>
<td>Unit 2, Segment 2</td>
<td>Kenrick</td>
<td>238-264</td>
</tr>
</tbody>
</table>
16: Special Accommodations

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (www.asu.edu/studentaffairs/ed/drc/# ; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

17: Academic Integrity

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: https://provost.asu.edu/academicintegrity

Consequences of plagiarism in MUS 356: “When concluding that an incident of academic dishonesty has occurred, the course instructor may apply sanctions ranging from discussion and/or verbal reprimand of the student to more concrete actions. These actions include but are not limited to lowering credit for the assignment, giving a failing grade for either the assignment or the entire course, recommendation to the chair/director of suspension and/or dismissal of the student and/or a recommendation to the Dean of Students to deal with the incident of academic dishonesty.”

18: Important Dates

You can find important dates here:
https://students.asu.edu/academic-calendar#spring18

Course Withdrawal Deadline: If you wish to withdraw from this course, it is your responsibility to do so by April 1, 2018. Course registration changes are processed through MyASU: http://my.asu.edu.

Summary of Important Dates:
Spring 2018 (Session C, 15 Weeks): January 8 – May 5

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 8</td>
<td>Classes Begin</td>
</tr>
<tr>
<td>January 14</td>
<td>Drop/Add Deadline (without college approval)</td>
</tr>
<tr>
<td>January 21</td>
<td>Tuition and Fees 100% Refund Deadline</td>
</tr>
<tr>
<td>March 4-11</td>
<td>Spring Break</td>
</tr>
<tr>
<td>April 1</td>
<td>Course Withdrawal Deadline</td>
</tr>
</tbody>
</table>
April 27      Complete Withdrawal Deadline / Last Day of Classes
Apr 30-May 2  Final Exams
19: Stage Terms

**Acting Area**: One of several areas into which the stage space is divided in order to facilitate blocking and planning of stage movement. (see acting area chart)

**Activities**: Bits of business or actions of the actors. Ironing, stacking dishes, packing, etc.

**Ad Lib**: To improvise lines of a speech, especially in response to an emergency (in a scripted play) such as another actor forgetting his lines, or the discovery of a missing prop.

**Antagonist**: The chief opponent of the protagonist in the play.

**Apron**: The stage space in front of the curtain line or the proscenium; also called the forestage.

**Arena**: A type of stage which is surrounded by the audience on all four sides.

**Articulators**: Tongue, teeth, lips ... Those facial elements which allow the actor to clearly enunciate.

**Aside**: Comment or speech delivered by a character to the audience; the rest of the characters onstage are not aware of the delivery.

**Audition**: A try-out or evaluation during which producers, casting agents, and directors can view actors for employment.

**Backdrop**: A large drape or painted canvas which provides the rear or upstage masking of a set. It also provides design and decor elements that support specific area and/or mood.

**Backstage**: The stage area behind the front curtain. Also the areas beyond the setting, including wings, green room, make-up room, and dressing rooms.

**Batten**: A pipe or long pole suspended horizontally above the stage on which scenery, drapery, or lighting instruments may be hung and lowered to a desired position.

**Blocking**: The arrangement of the performers’ movements onstage with respect to each other and to the space.

**Book**: (1-noun) The spoken (as opposed to the sung) portion of a musical play. (2-verb) To schedule engagements for artists or productions.

**Border**: Strip of drapery hung from a batten to mask the area about the stage.

**Box Set**: An interior setting using flats to form the walls and often the ceiling of a room.

**Business**: Obvious and detailed physical moves, often using props. When extended, these moves might be called activities.

**Callback**: An additional audition after the preliminary evaluation.

**Catwalk**: Narrow metal platform suspended above the stage to permit ready access to lights and scenery hung from the grid.

**Cold Reading**: At an audition, material which the actor has not had the opportunity to see before reading it aloud.

**Connection**: The quality of sympathy and response between two characters in a scene.
Conflict: Tension between two or more characters that leads to a crisis or climax.

Counterweight: Device for balancing the weight of scenery in a “fly system”. This system allows scenery to be raised on battens by means of ropes and pulleys.

Cue: Prearranged signal (text, movements, music, sound, business, lighting) that indicates to a performer that it is time to proceed with the next line or action.

Dialect: A speech pattern or accent which might denote a geographical area of birth, an economic condition, or a speech handicap.

Dimmer: Device which permits lighting intensities to be changed.

Director: In American usage, the person who is responsible for overall creative unity in a production and for coordinating the efforts of all contributing artists.

Downstage: As the actor faces it is the area toward the audience, the area toward the front of the stage.

Emotional Recall: In Stanislavski (an acting teacher) terms this is the notion that an actor may establish an “emotional file” from which he/she can recall the depth and focus of a particular emotion and duplicate that response for use on the stage.

Exposition: The importing of information that is necessary for an understanding of the plot but is not covered by the action onstage. Events or knowledge from the past or occurring outside of the play which must be introduced in order for the audience to understand the characters or plot.

External Circumstances: Things such as time-constraint, weather, health, family configuration, etc. which can affect the pace or manner of interpretation but do not change the basic facts of the plot or of the character’s personality. These may or may not be given by the playwright.

Farce: A “style” of writing and performance which is characterized by pace and physical humor; often makes use of mistaken identity and misunderstandings.

Fight Choreography: The art of staging any type of armed or unarmed combat for a play.

Fourth Wall: The imaginary wall at the proscenium arch line which separates the audience from the players. A concept of “realism”.

Fly Loft: Space above the stage where scenery may be lifted out of sight and lighting instruments may be hung and focused.

Follow Spot: Large, powerful spotlight with a sharp focus and narrow beam that is used to follow principal performers in a musical or to isolate areas of performance.

Front of House: Portion of the theater building reserved for audience members (seating, lobby, concessions, coat room, rest rooms, etc.)

Given Circumstances: Those circumstances which the playwright has given through the text. These are not negotiable.

Mask: (1-verb) To cut off from the view of the audience. (2-noun) The notion that an actor wears a “mask” when he has chosen certain traits for his character. (3-noun) A literal mask that has been created for a character to wear on stage.

Moment before: The moment before an actor comes into the scene. The need to prepare for that entrance based on the backstory or the unwritten scene that has occurred just before.
Objective: A universally-used Stanislavski term for that which is urgently desired by the character. The desired goal which propels the character into action. The success or failure of attaining this goal determines the crisis and solution of the play.

Period: (or Era) Term describing any representation on stage (etiquette, stance, costume, etc.) of a former era.

Plot: As distinct from story or theme. The patterned arrangements of events and characters for a drama. Incidents are selected for maximum dramatic impact.

Producer: Person responsible for the business side of a production. In many cases he/she also determines the creative image of a company by his/her choices of personnel hired for creative areas.

Prompt: To furnish a performer with missed or forgotten lines during a performance.

Props: Objects used by a performer on stage

Proscenium: The arch or frame surrounding the stage opening. This configuration (or any configuration i.e., arena, "U", run-way, etc.) determines to some extent the method of staging.

Protagonist: The principal character in a play. It is his/her failure or success that we follow.

Raked stage: A stage, which slopes upward (away from the audience) and downward (toward the audience). In other eras, this enabled the audience (which was on a level surface) to see better and, additionally, was part of a "forced perspective" design.

Stage convention: An understanding established through custom of usage that certain devices will be accepted or assigned specific meaning or significance without requiring that they be natural or realistic.

Stage Left: The left side of the stage from the actor’s perspective facing the audience.

Stage Right: The right side of the stage from the actor’s perspective facing the audience.

Technical: Term referring to functions necessary to the production of a play other than those of the cast and the director.

Theme: The central thought (or perhaps lesson) of the play. The idea.

Wings: Left and right offstage areas.