

**SYLLABUS**                      **Fall 2018**

**1: Course**                              MUS 356 (8/16/2018 – 11/30/2018; Session C) SLN 93904

**2: Title**                                      Broadway and the American Musical

**3: Primary Contact**              Toby Yatso, Lecturer – Toby.Yatso@asu.edu

**4: Course URL**                      herbergeronline2.asu.edu/amtheatre/

**5: Credits**                                  3

**6: Catalog Description**

This course introduces students to the topic of American Musical Theatre.

**7: Prerequisites**

ENG102, ENG105, or ENG108 with C or better.

**8: Course Objectives**

At the successful completion of the course, students will:

- Recognize the early influential structures that contributed to the development of the American Musical.
- Demonstrate a knowledge of the various production aspects of musical theatre.
- Recognize the landmark productions that introduced a structural change.
- Recognize individual creative personnel who influenced the development of the form.
- Become aware of current trends, productions, and creative personnel.

**9: Course Emphasis**

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.

**10: Course Content**

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.

**11: Reading Materials**

**Required:** *Musical Theatre, A History* by John Kenrick  
(ISBN-13: 978-0826430137)

**Required:** *Broadway, the Golden Years, Jerome Robbins and the Great Choreographer/Directors* by Robert Emmet Long  
(ISBN-13: 978-0826418838)

**Optional:** *The Timetables of History* by Bernard Grun and Eva Simpson  
(ISBN-13: 978-0743270038)

[Note: Students are encouraged to use this optional text to establish a context within which to view the development of this mainstream art form.]

**Required:** There is a vocabulary list of **Stage Terms** at the end of this syllabus, which may be included in exams.

## 12: Online Protocol

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: Please do not contact your instructor with technical questions.** Herberger Online handles all technical questions and issues that may arise in this course.

Contact Herberger Online's support team right away if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.

**Technical support is available 24/7 at:**

- [holsupport@asu.edu](mailto:holsupport@asu.edu)
- 1-888-298-4117
- 480-965-3057 (International)

When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you’re having trouble with
- A brief overview of the problem
- Step-by-step instructions to reproduce the problem

**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](mailto:Toby.Yatso@asu.edu)). Because of ASU policy you must **use your ASU email** address when communicating with the 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 MUS356 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.

EXAM	OPEN	CLOSE
Exam #1	Wed, Sep 19, 2018; 10am (MT)	Fri, Sep 21, 2018; 4pm (MT)
Exam #2	Wed, Oct 24, 2018; 10am (MT)	Fri, Oct 26, 2018; 4pm (MT)
Exam #3	Wed, Nov 14, 2018; 10am (MT)	Fri, Nov 16, 2018; 4pm (MT)
Exam #4	Mon, Dec 03, 2018; 10am (MT)	Wed, Dec 05, 2018; 4pm (MT)

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:

EXAM	TIME LIMIT	QUESTIONS	POINTS EACH
Exam #1	90 minutes	50	3 pts (150 pts total)
Exam #2	90 minutes	50	3 pts (150 pts total)
Exam #3	45 minutes	20	3 pts (60 pts total)
Exam #4	45 minutes	20	2 pts (40 pts total)

Note: for every two minutes you take beyond the limit, you will lose one 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 herbergeronline@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 by a doctor).
- Religious holidays (conforming to the ASU list).
  - Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments. ACD 304-04
- Unexpected personal emergencies such as death of an immediate family member (documented).
- Jury duty or other similar court obligation (documented).
- Military duty and/or assignment.
- Direct participation in a sanctioned ASU activity/event as an ASU student (documented).
  - Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

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.
- 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 400 points:

375-400+ A+	330-344 B+	260-274 C+	0-174 E
360-374 A	300-329 B	230-259 C	
345-359 A-	275-299 B-	175-229 D	

**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:

UNIT/SEGMENT	TEXTBOOK	PAGES
Unit 1, Segment 1	Kenrick	11-49
Unit 1, Segment 2	Kenrick	50-167
Unit 1, Segment 3	Kenrick	168-237
Unit 2, Segment 1	Long	21-59
Unit 2, Segment 2	Kenrick	238-264
Unit 2, Segment 3	Long	60-111 and 145-179
Unit 2, Segment 4	Long	220-251 and 180-220
Unit 3, Segment 1	Kenrick	265-297
Unit 3, Segment 2	none	none
Unit 3, Segment 3	Kenrick	298-325
Unit 4, Segment 1	Kenrick	325-341
Unit 4, Segment 2	Kenrick	342-382
Unit 4, Segment 3	Speaker biographies	Course Web site

#### 16: Student Resources

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester by appointment. It may be difficult to make accommodations retroactively. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Students should contact the Disability Resource Center on the campus that your class is being held. Campus-specific location and contact information can be found on the

DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies (<https://eoss.asu.edu/drc>).

- Counseling Services (Tempe campus) 480.965.6146
- Empact 24-Hour Crisis Line 480.921.1006
- Health Services 480.965.3349
- Student Success Center 480.965.9072
- Student Rights and Responsibilities 480.965.6547
- Disability Resource Center 480.965.1234

### **17: Academic Integrity**

Under the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link.

**WARNING:** Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work. Unless the student first complies with all applicable copyright laws, faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

### **18: Policy against Discrimination, Harassment, and Retaliation**

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

**As an employee of ASU, I am a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.**

### **19: Policy against Threatening Behavior**

Self-discipline and a respect for the rights of others in the classroom or studio or online learning space and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class.

### **20: Title IX**

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis

of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

## 21: Important Dates

<https://students.asu.edu/academic-calendar>

Course Withdrawal Deadline: If you wish to withdraw from this course, it is your responsibility to do so by **October 31, 2018**. Course registration changes are processed through MyASU: <http://my.asu.edu>.

Summary of Important Dates:

Fall 2018 (Session C, 15 Weeks): August 16 – December 8

Aug 16	Classes Begin
Aug 22	Drop/Add Deadline (without college approval)
Aug 29	Tuition and Fees 100% Refund Deadline
Oct 6-9	Fall Break
Oct 31	Course Withdrawal Deadline
Nov 30	Complete Withdrawal Deadline / Last Day of Classes
Dec 3 <sup>rd</sup> – 8 <sup>th</sup>	Final Exams

## 22: 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.

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, non-sung dialogue, and storyline 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, projection) that indicates to a performer or technician 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. The terms *Conditioning Force* and *Intensifier* may also synonymously refer to the same concept.

Farce: A “style” of writing and performance which is characterized by heightened 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, creating the illusion of violence.

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 (as opposed to *house left*: the left side of the stage from the audience’s perspective facing the stage).

Stage Right: The right side of the stage from the actor’s perspective facing the audience (as opposed to *house right*: the right side of the stage from the audience’s perspective facing the stage).

Technical: Term referring to functions necessary to the production of a play other than those of the cast and the director (abbreviated to *tech* in industry jargon).

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

Wings: Left and right offstage areas.