

## Musical Drama

Class meeting: 12:30-1:50 M/W

## THEA 2430 Sec. A

Instructor : Lenig

**BE ON TIME. DO NOT COME TO CLASS LATE. Two lates. Auto failure.**

Preferred email: lenig@columbiastate.edu

Office: Hickman- 149

Office phone: 931.540.2877

Office Hours: 8-11am, MW; 12:30-2pm: T/R

Last day to drop: 3/20

Other materials/online data/reserve may be assigned at the instructor's discretion

The majority of the information concerning this course is found on line: Go to:

[www.webct.columbiastate.edu](http://www.webct.columbiastate.edu)

for full details on course requirements and grading.

This part of the syllabus only PARTIALLY describes course requirements and events.

**Text: Kislán: the Musical (required) \$16 cheap!!!**

Course Description: The class will critically view musical performance from representative periods, discuss these performances, learn basic musical terms and theories, and perform in our own musical performance video.

The Basics: Assignments:

**a. 100 points: video project b. 500 points: 4 exams c. 200 points: oral presentations on musicals  
d. 200 points: 2 scholarly essays on specific musicals. One will be classic. The other essay will discuss a modern musical form. Classic musicals: 1900-1960. Modern films 1961-present.**

1000 points possible (1000-900: A; 899-800: B; 799-700: C; 699-600: D; 599-below: F)

POLICIES:

1. Attend regular class hours. 2 absences are the maximum. 3 absences: deduct 50 points; 4 absences: deduct 50 points....5 absences F, F, er...F

2. **Students MUST RESPOND to oral discussions in class by being prepared and contributing to discussions.** The students shall lead many class discussions!!!

3. Perform all assignments to the satisfaction of the instructor.

4. Students must have a WEBCT account and be careful to check and respond to assignments and messages.

5. Students must have internet access and be able to use internet resources and websites to complete weekly assignments.

6. Students must be competent in word processing and must be able to complete and submit essays/outlines for communication assignments. All assignments in MLA format.

7. No tardy, early leaving, or disruptive behavior will be tolerated. No warnings. Students not complying will be banned from class.

8. All assignments must be in the instructor's hands by the due date. No late papers.

9. Students who miss two consecutive assignments (two discussions, two quizzes, two essays, two speeches) or any combination of the above or other assignments will automatically **fail** the course.

10. Students must be able to view, read, or pick up materials left on reserve in the LRC or online.

11. **SOME ASSIGNMENTS MAY REQUIRE GROUP WORK, rehearsal, DRIVING TO MEET OTHER STUDENTS, TIME AWAY FROM HOME, RESEARCH AT A LIBRARY OR OTHER TIME, TRAVEL, OR MEETING ARRANGEMENTS.** Plan ahead for meetings and group assignments. **LEARNING IS ACTIVE AND YOU WILL NEED TO BE MOBILE FOR SOME ASSIGNMENTS.**

12. Evaluation of all writing:

Mechanical error (for EACH)

Spell, punctuation, proofing, error minor sentence **5 points**

Construction error (EACH error)

Sentence sense, frag, run-on, paragraphing **10 points**

Struc/works cited/text notes (EACH error)

Complexity/thesis/exemplification **10/20 points**

Shallowness/hyperbole/generalization

Immaturity/off topic/incoherent (EACH error) **auto failure**

13. Behavior: Behave!

14. Plagiarism: Failure.

**Extra Credit: 50 points for any student that can prove another student plagiarized/cheated on an exam or essay.**

Participation in the Tuesday night film series

Participation in the plays as an actor or tech crew chief (50 points, don't take this lightly, it's a big job...)

**Tardy students: No Lates. Lates are absences. BE on time. Two lates count as an absence!!!**

Writing Assignments:

(1) A comparative analysis (with sources) of two different musical genres or periods.

(2) A critical analysis (with sources) of a musical specified by the instructor.

**Class Schedule: Subject to Change**

(\*) Indicates an Assignment or Exam

1/17: Unit 1: Early Musicals: Stage Tradition/Showboat

Lecture: Musicals and History

Screening: Camp (2004)/ Stage Beauty (2004)/(

1/22: Readings: Kislán: Intro

1/24: Readings: Kislán: Chapter 1: European Music in the US

1/29: Readings: Kislán Chapter 2: Minstrels

Lecture: Showboat, Minstrels, Blues/Jazz

D. W. Griffith and Max Sennett

Screening: Topsy Turvy (2001)/ Phantom Opera (2006)

1/31: Readings: Mast #3: Film Narrative/structure and Story Telling/ Mast #4: D. W. Griffith

\*2/5: Exam 1 (100 points) Oral Presentations #1 (100 points)

\*2/5: Oral Presentations #1 (100 points)

2/7: Unit 2: Hollywood Golden Age/Soviet/German  
The Western in history

Screening: Saddest Music in World (2004)

2/8: Readings: Mast #6: Movie Stars and Czars  
Hollywood/Studios

Screening: Disco (2005)

2/13: Hollywood Outsiders: women Auteurs

The Hollywood System: Ed Wood and John Water

2/15: Readings: Mast # 9: Sound in Film

Screening: Drug Years (2005)

2/20: Readings: Mast #7: German Expressionism

\*2/22\*Essay #1: Critical Analysis (100 points)

2/27: Mast #8: Soviet Montage

(Spring Break: 3/3-11)

Soviet Cinema: Kuleshov, Eisenstein, and Pudovkin

Screening: I, Heavy Metal Music (2005)

Hollywood Stars/Star System

SCREENING: Sweeney Todd (1979)

\*3/1: \*Exam #2 (150 points)

3/13: Unit 3: Film Noir, International Film, Renaissance, and TV

3/15: Readings: Mast c. 11: (part 1) The American Studio Years: 1930-1945

Disney, Paramount, Fox, Warner Brothers, and RKO

Screening: Rent (2006)

3/20: Readings: Mast 11 (part 2) Film Comics

Screening: Madonna Live!(2006)

Readings: Mast 11 (part III): Film directors

3/22: Directors' Cinema: Bergman, Kurasawa, Lean, Kubrick

3/27: Readings Mast 12: Hollywood in Transition

3/29: Genres: Film Noir/ The Western /Horror

Screening: Moulin Rouge (2002)

Film Women: Crawford, Davis (Theory/History)

Screening: Peter Gabriel: Growing Up (2002)

\*4/3: Exam #3 Mast (100 points)

Unit 4: Independents, Internationalists, blockbusters, Video, Neotraditionists

Readings: Mast 14: Emerging National Traditions Strategy: Analyzing motives and actions in Writing and Film  
Screening Godfather Part I

Lecture: Film Heroes: Gable, Redford, Flynn, Wayne, Nicholson, Pacino

Lecture: New Auteurs: Spielberg, Lucas, Demme, Scorsese, Zwick, Redford, Coppola

\*4/5: \*Essay #2: Research Essay on Film Problem (100 points)

Readings Mast 15: Hollywood Renaissance

Screening: Pirates of Penzance (1985)

The Present Era

John Woo: Hong Kong Action

Lecture: History of Independents

\*4/10: \*Student Oral Presentations #2 (100 points)

Readings Mast 17: Return of Myths

Screening: Velvet Goldmine (1998)

\*4/12: Film assignment: Project Greenlight due (100 points)

(scenes) Kubrick: Clockwork Orange

4/17: Screening: Independents: Tarantino, Mamet, Coens, Sayles, Waters

Screening: DOA

Screening: Stage Beauty (2004)/(Fantasia 2000)

4/19: Examples of film editing

4/24: Contemporary Cinema: Academy Awards

4/26: Editing the Film: a study in cutting

\*5/1: 8-10am final exam(150 points)

