

Music Department

The Musical Theater of Stephen Sondheim--FYS100BB--CRN 11870

Hours:3 Time: MWF 2:00-2:50 Place: Scales Fine Arts Center, (Music Wing) M308

Teacher: David Hagy Office: Scales Fine Arts Center, (Music Wing) M105

Phone: 704-637-8611 DO NOT USE OFFICE PHONE! E-mail: dhagy@wfu.edu (or dhagy@salisbury.net)

Seminar Description: Students will read about and explore Stephen Sondheim's contributions to the Broadway stage. Eighteen of his shows will be examined with regard to tradition, creativity, and the ever-changing theatrical expectations of the critics and the public. Discussions and papers will compare his goals, methods of working and achievements to this point to those of other major figures of the Broadway musical theater stage. Musical or theatrical background not required but encouraged.

Objectives

1. Explore representative musicals, music theater creators and styles of the 1940s and 50s, explore the major shows of Stephen Sondheim, and explore the impact of these shows comparing them to the shows of their predecessors and contemporaries.
2. Develop reliable academic research skills through doing research.
3. Develop writing skills by assigning five papers of differing lengths and approaches.
4. Develop public discussion skills by fostering discussion of issues.
5. Develop public speaking and presentation skills by assigning each student a class presentation.

Materials required: Each student should purchase:

Gordon, Joanne, *Art Isn't Easy: The Theater of Stephen Sondheim*, New York: Da Capo Press, Inc., 1992

Banfield, Stephen, *Sondheim's Broadway Musicals*, Ann Arbor: The University of Michigan Press, 1993

Other works to be read in part:

Adams, Michael Charles, *The Lyrics of Stephen Sondheim: Form and Function*, Ph.D.. dissertation, Northwestern University, 1980

Citron, Stephen, *Sondheim and Lloyd-Webber, The New Musical*, Oxford: Oxford University Press, 2001

Everett, William A. and Laird, Paul R., *The Cambridge Companion to the Musical*, Cambridge: Cambridge University Press, 2002

ed. Goodhart, Sandor, *Reading Stephen Sondheim, a collection of critical essays*, New York and London: Garland Publishing, Inc. 2000

Gordon, Joanne, ed., *Stephen Sondheim, A Casebook*, New York and London: Garland Publishing, Inc., 1997

Gottfried, Martin, *Sondheim*, New York: Harry N. Abrams, Inc., Publishers, 1993

Horowitz, Mark Eden, *Sondheim on Music, Minor Details and Major Decisions*, Lanham, MD: Scarecrow Press, 2003

Secrest, Merle, *Stephen Sondheim, a life*, New York: Random House, 1998

Swayne, Steve, *How Sondheim Found His Sound*, Ann Arbor: The University of Michigan Press, 2005

Zadan, Craig, *Sondheim and Co.*, 2nd ed., New York: Harper and Row, Publishers, 1986

Comments:

1. Anyone's honest opinion of a work of art is valid; speak your true opinion.
2. The question you ask aloud is often on someone else's mind; always ask if something is not clear.
3. Read/watch/listen to all works by the first day on the syllabus; do not come unprepared for discussion. I strongly suggest you meet together to view some of the musicals in advance.
4. Provide enough time and an appropriate environment to focus on the examples when watching/listening.
5. To fully appreciate performance art one must watch/listen attentively; please be quiet and focused when videos or music are played in class or when in the theater.
6. The Music Department's Listening Library, M309, can be used to watch/listen to a variety of videos/cds; however, nothing belonging to the library may be checked out from the Listening Library. All materials owned by me may only be taken out of the library by asking me personally and writing an e-mail to me when the material is taken.

Attendance Policy:

It will be assumed that assigned material has been read and listened to by the date given on the Schedule of Assignments. Discussion is a large part of the grade for this class so attendance is important. Therefore, more than three absences, excused or unexcused, may result in the reduction of a letter grade. However, I will try to provide some information on sessions missed if an absence cannot be avoided, so ask when necessary.

Assignments:

1. Fifteen-to-twenty-five-minute presentation of material about a musical theater work and its impact assigned on the first day of class. Presentations will be judged on accuracy, clarity, maintaining class's attention, fulfilling length requirements (do not exceed 25 minutes!), and meaningful content. Use of cds, dvds, u-tube, handouts, power point, etc. to meaningfully present the facts is encouraged. Allowing the class to read some limited facts is a better way of presenting dates, names, character lists, song lists, etc. PRACTICE your presentation at least once before giving it!!! Those with presentations early in the semester will be given slight grade advantages. (15% of your grade)

All of the following papers should be submitted as a Word attachment to an e-mail to dhagy@wfu.edu. Drafts will be edited in red and returned as soon as possible. The final version will be returned with any further edits in red with a grade.

2. **TWO** two-page papers **concisely** describing the impact or innovations of *Company*, *Follies*, *Pacific Overtures*, *Sweeney Todd* and/or *Sunday in the Park With George*. These two papers must be on shows **not** to be used for the final paper. These papers may be submitted once for comments prior to being graded; see schedule for dates. Grading will be based on accuracy, importance of ideas, ease of reading, proper English grammar, spelling, punctuation, and citation of facts when necessary, **and brevity**. (10% of your grade each; total 20%)
3. Five-to-six-page paper comparing and contrasting two of the works studied. At least one of these shows must not be a show previously written about or to be used for the final. This paper may be submitted once for comments at any time in the semester prior to being graded; see schedule for dates. (10% of your grade)
4. Two-page (400 words or less) review of on the opening night, February 12, of *The Threepenny Opera*. This paper may be submitted once for comments prior to being graded; see schedule for dates. (10%)
5. Ten-to-fifteen-page RESEARCH paper describing the musical and theatrical techniques and the impact on the development of musical theater as a whole of one of Sondheim's works. This paper should use secondary sources, be foot-noted, and provide a bibliography. This is due on the date scheduled for the final. (There will be no final.) (25%)

At least five Sondheim shows must be explored in detail: one for the presentation, two for the "impact" papers, at least one more for the "comparison" paper, and a final different one for the research paper. Make your choices early to avoid overlap; please do not ask to vary from this.

Performance Attendance

While there are no convenient performances of Sondheim musicals during the semester Wake's Theatre Department is performing the Brecht & Weill musical *The Threepenny Opera*. I require that you attend **OPENING NIGHT**, February 12, of this production so that you have a true live theater experience to review.

Grading

YOU MUST ENROLL (ON YOUR LAPTOP) IN THE CLASS ON COURSEINFO BEFORE THE THIRD CLASS where a personal grade book is available to you at all times. Assignments count the percentage of your final grade that is listed at the end of their description. In addition participation in class discussion will be evaluated and graded on most class days. The combined class discussion grade will represent 20% of the final grade. My grading scale follows:

93%	≤	A		
92%	≤	A-	<	93%
91%	≤	B+	<	92%
86%	≤	B	<	91%
85%	≤	B-	<	86%
84%	≤	C+	<	85%
78%	≤	C	<	84%
77%	≤	C-	<	78%
76%	≤	D+	<	77%
71%	≤	D	<	76%
70%	≤	D-	<	71%
		F	<	70%

"The Musical Theater of Stephen Sondheim" Schedule

Please read material from the books listed on the syllabus about the works listed here as well as view or listen to the works **prior** to the first day the work is listed.

	CLASS SCHEDULE: TO BE COVERED	TO BE PREPARED
Wed Jan 13	Description, Pre -OK! Contribution	
Fri Jan 15	Research, MEET IN LIBRARY, Rm.476	
Mon Jan 18	NO CLASS! Martin Luther King Day	
Wed Jan 20	Rodgers & Hammerstein	Oklahoma!
Fri Jan 23	Lerner & Loewe	My Fair Lady(*)
Mon Jan 25	Others: Kander & Ebb, Bock, Herman, Since	Cabaret/Fiddler On the Roof(*)/Mame
Wed Jan 27	Hair: Schwarz, Lloyd Webber, Schoenberg & Boublil	Godspell/Phantom of the Opera/Les Miserables
Fri Jan 29	Saturday Night and previous	Saturday Night
Mon Feb 1	Gypsy	Gypsy(*)
Wed Feb 3	West Side Story	West Side Story*
Fri Feb 5	A Funny Thing Happened...the Forum	Forum*
Mon Feb 8		
Wed Feb 10	Anyone Can Whistle	Anyone Can Whistle
Fri Feb 12	Do I Hear A Waltz?	
Mon Feb 15	Company	Company
Wed Feb 17		
Fri Feb 19	Follies, Threepenny Opera	Follies (in concert)*, Company draft may be submitted MUST GO to opening night 3PO
Mon Feb 22	3PO Discussion	3PO Review draft may be submitted
Wed Feb 24		
Fri Feb 26	A Little Night Music	A Little Night Music*, Follies draft may be submitted
Mon Mar 1		Company paper due, Threepenny Opera Review due
Wed Mar 3	Pacific Overtures	Pacific Overtures
Fri Mar 5		Pacific Overtures draft may be submitted
	Spring Break	
Mon Mar 15	Sweeney Todd	Sweeney Todd*[Not movie!]
Wed Mar 17		Follies paper due
Fri Mar 19		Pacific Overtures paper due
Mon Mar 22	Merrily We Roll Along (80 th Birthday!)	Merrily We Roll Along, ST draft may be submitted
Wed Mar 24		
Fri Mar 26	Sunday in the Park With George	Sunday in the Park with George*
Mon Mar 29		
Wed Mar 31	Into the Woods	Into the Woods*, Sweeney Todd paper due SitPwG draft may be submitted
Fri Apr 2	NO CLASS! Easter Break	
Mon Apr 5		
Wed Apr 7	Assassins	Assassins
Fri Apr 9		Sunday in the Park with George paper due
Sun Apr 11	Music Theater Concert	Brendle Auditorium, 3:00 p.m.
Mon Apr 12		
Wed Apr 14	Passion	Passion*
Fri Apr 16		Comparison paper due
Mon Apr 19	The Frogs	
Wed Apr 21		
Fri Apr 23	Wise Guys/Bounce/Road Show	
Mon Apr 26		
Wed Apr 28	Overall Contributions	
Wed May 5	5:00 p.m.	FINAL PAPER DUE

Presentation Sign-Up Sheet

Fri, Jan 29

1. Saturday Night & Previous

Mon, Feb 1

2. Gypsy

Wed, Feb 3

3. West Side Story

Fri, Feb 5

4. A Funny Thing Happened...Forum

Wed, Feb 10

5. Anyone Can Whistle

Fri, Feb 12

6. Do I Hear a Waltz?

Mon, Feb 15

7. Company

Fri, Feb 19

8. Follies

Fri, Feb 26

9. A Little Night Music

Wed, Mar 3

10. Pacific Overtures

Mon, Mar 15

11. Sweeney Todd

Mon, Mar 22

12. Merrily We Roll Along

Fri, Mar 26

13. Sunday in the Park with George

Wed, Mar 31

14. Into the Woods

Wed, Apr 7

15. Assassins

Wed, Apr 14

16. Passion

Mon, Apr 19

17. The Frogs

Fri, Apr 23

18. Wise Guys/Bounce/Road Show

Communication and the Fine Arts (Spring semester, 2010)

Course ID: FA2008- FYS 100 V (85825)
Location: M308 Scales Fine Arts Center
Time: 3 PM, Monday, Wednesday, Friday
Instructor: Dr. Louis Goldstein
Office: M317 Scales Fine Arts Center
Contact: 758-5368 (5364 Music Office)
louieg@wfu.edu

Office hours made by appointment after class.

Register on Sakai by going to <http://sakai.wfu.edu> and logging in with your WFU username and password.

Please note these required events outside of regular classroom time:

Winston-Salem Symphony concert, Stevens Center
George Gershwin, *Concerto in F for Piano and Orchestra* and
Dmitri Shostakovich, *Symphony No. 10, Op. 93*.
Sun. Feb. 7, 3 PM or Tue. Feb. 9, 7:30 PM.
Student rush tickets, \$6, regular seats, \$15-55.

The Threepenny Opera, by Bertold Brecht and Kurt Weill
Performances Feb. 20-21 and 24-28,
SFAC Mainstage Theatre, \$5 student tickets.

Moon Children, by Michael Weller
Performances April 9-10 and 14-18, SFAC Ring Theatre
\$5 student tickets.

Spring Student Choreographic Concert
April 22-25, SFAC Mainstage Theatre - \$5 student ticket

http://www.wfu.edu/art/gallery/gall_schedule.html
Charlotte and Philip Hanes Art Gallery – August 27 – October 12
Mon - Fri, 10am-5pm and Sat & Sun, 1pm-5pm

April 15 - May 17
upstairs: **Individual Honors Exhibitions**
Monday - Friday in the Upstairs Gallery

April 15 – May 17
2009 WFU Student Exhibition
(optional: Opening Reception: Thursday, April 15, 5- 7pm)

Course Schedule

NOTA BENE: Due to the nature of this course, the daily schedule might be changed from time to time. The updated copy on the class Sakai site will always be the operative schedule.

The Writing Center

<http://www.wfu.edu/english/wc/index.html>

- January 13 Who are we?
What is our topic?
- January 15 Class Discussion essay
 Located in Sakai – “Resources”
“What To Listen For In Music,” by Aaron Copland
 Text located in Sakai – “Resources”
Bring (at least) two comments and/or questions about the text to class.
- January 20 “Poetic Creation,” essay by Suzanne K. Langer
 Text located in Sakai – “Resources”
Bring (at least) two comments and/or questions about the text to class.
- January 22 Langer and Copland discussion continued
(Optional: Instructor presentation on poetry)
- January 25 Listening – Poetry
- January 27 Read Foer, Chapter 1 (only) of *Extremely Loud and Incredibly Close*
bring (at least) two comments and/or questions about this chapter to class
- January 29 Gershwin Listening Group presentation on the concert literature

 Listening Group members turn in a one-page paper relating your personal opinion about your group’s topics, and summarize your own contribution to the group presentation.
- February 1 Shostakovich Listening Group presentation on the concert lit.

 One-page paper from group members as above.

 Two-page paper (everyone) due at the beginning of Feb. 3 class.
Discuss (at least) one idea from the Langer essay, and apply it to some aspect of the Shostakovich and Gershwin listening experienced so far.
- February 3 Foer, Interpretive Communities I, to p. 174 of *EL/IC*
- February 5 Foer, Interpretive Communities I
- Concert** Winston-Salem Symphony concert, Stevens Center
George Gershwin, *Concerto in F for Piano and Orchestra* and
Dmitri Shostakovich, *Symphony No. 10, Op. 93*.
Sun. Feb. 7, 3 PM **or** Tue. Feb. 9, 7:30 PM.
Student rush tickets, \$6, regular seats, \$15-55.

- February 8 Visual Art (aka The Plastic Arts)
Note about poetry and NY Times "forum" assignments
- On your own: view the Student Union Art Collection in the halls of Benson Center and Reynolda Hall. Identify ten works you would like to spend more time with. This first, superficial walk-through should take approximately 75 minutes.
- Before the Feb. 19 class, post your list of ten works on the Sakai Forums page, identifying the pieces by artist, title, and location (for example, the room number it is near). State very briefly a reason you are including each piece. Incorporate a variety of reasons among your ten. In addition to your immediate sensual pleasure, might some works intrigue you because they are, for example, strange, provocative, off-putting, incomprehensible, or _____?
- February 10 Discussion of Winston-Salem Symphony concert
Foer, Interpretive Communities II, remainder of *EL/IC* text
- February 12 Foer, Interpretive Communities II, remainder of *EL/IC* text
- Three page paper on the concert experience. How did it differ from listening to the music through an electronic medium? What was the result of your accumulated listening experience? Due at beginning of Feb. 15 class.
- February 15 Brecht-Weill presentation
- One-page paper from group members as noted on Jan. 29
- Foer discussion continued as necessary
- February 17 Lunberry, "Wiping Blood from the Walls"
(posted on Sakai - Resources)
bring questions and comments
- (Art postings due on Sakai Feb. 19 before class)
- February 19 How are we doing so far? General discussion of the course
- Theatre** *The Threepenny Opera*, by Bertold Brecht and Kurt Weill
Performances Feb. 20-21 and 24-28,
SFAC Mainstage Theatre, \$5 student tickets.
- February 22 Art walk – Benson. The Student Union Collection
Each student will speak in front of their own selection
- February 24 Art walk – Reynolda (Benson if necessary)
Each student will speak in front of their own selection
- February 26 Art walk finish
- Three page paper describing and explaining your reactions to one or two works in the Student Union Art Collection or the Hanes Gallery shows. Correlate at least one reference to a

different art experience that you have had as part of this course.
Due at the beginning of class on March 1.

- March 1 Discussion of *The Threepenny Opera*
- Two page paper contemplating the Learning Portfolio midterm question: "What else do I need to know (experience)?" Due at the beginning of class on March 3.
- March 3 tba
- Leave your Learning Portfolios for midterm grading
- March 5 No class – Spring Break
- Notice: A three page draft of your final paper will be due April 9. There should be a clearly written opening paragraph describing the topic of your paper. It is expected that at least two pages will be written with the care you have given to your previous papers, and will be graded similarly. The third page can be rough, or an annotated outline, or in fragments. All should be typed, however. The purpose of this assignment is to require that you think about this project for the remainder of the semester, and not just at the very end of it.
- March 15 Film project introduced
Woolf, *To The Lighthouse* introduction
- March 17 Woolf, chapter 1 (only) of *To The Lighthouse*
bring comments and questions
- March 19 Continuing *To The Lighthouse* - Motifs in literature and music
- March 22 Continued
- March 24 Woolf, *Interpretive Communities I*, to p. 125
- Two page paper describing your reactions to *To The Lighthouse* so far. Choose one passage to demonstrate your opinion. Due at the beginning of class, March 26.
- March 26 Soundwalk
- Attend at least one hour of one working *Moon Children* rehearsal. Enter, observe, and leave with utmost courtesy, as close to silent as you can be.
Various scene work: tba.
Big chunks of the play: tba.
- March 29 Soundwalk and music
- March 31 Woolf, *Interpretive Communities II*, remainder of *TTL*
- April 2 No class – Easter weekend
- April 5 Ms. Sharon Andrews, director of *Moon Children* will be our guest in class. Post two questions concerning the play or its production on Sakai

Forums by 6 PM on March 31. Two students will be responsible for interviewing her in class.

- April 7 Film presentations 1 and 2
Draft (3 pages) of final paper due, beginning of class,
April 9
- April 9 Film presentations 3 and 4
- Theatre ***Moon Children***, by Michael Weller
Performances April 9-10 and 14-18, SFAC Ring Theatre
\$5 student tickets.
- April 12 Film presentation 5
- April 14 Two minute oral summaries of your current ideas for your final paper
- April 16 Student choreographers will be our guest for discussion
- April 19 Visit to Improvisational Dance class
- April 21 Dance discussion
- The Dance: **Spring Student Choreographic Concert**
April 22-25, SFAC Mainstage Theatre - \$5 student ticket
- April 23 Student Art Show, Hanes Gallery
- April 26 Wrap-up discussion – everyone bring comments concerning the content of the course content. Correlations. Differences. Personal preferences. Whys.
- April 28 Discussion of Dance Concert
Leave Learning Portfolios for grading
Confidential survey of course content
- May 4 Final paper due by noon

Grading

(This is a good faith estimate. Totals may be altered to reflect work done.)

Short papers (approximately 16 pages total)	160
Draft of final paper (3 pages)	30
Final paper (approximately 5 pages)	80 = 270
General discussion responsibilities, including contributions to group presentations	200
Class assignments	40
Student Learning Portfolios	<u>60</u> = 100
	570

Grading will be on approximately a 10 point scale, with 90 being the highest B, 80 the highest C, etc.

Attendance

This is a seminar. Class is not the same when people are absent, therefore attendance is prized and expected. One unexcused absence will be ignored, additional absences will degrade the student's point total. Beginning with the second unexcused absence, a one-third of a letter grade lowering of your final grade may result. Energetic class preparation and participation will elevate our collective experience.

Student Learning Portfolios

This will replace the traditional "notebook" method of taking class notes. You will still accrue classroom notes, but they will be coordinated and updated throughout the semester, and filed as needed with other papers and class hand-outs. Your preparations for classroom activity, your responses to classroom activity, and your responses to responses should be assembled in a format malleable enough for you to change your organizational methods as you continue to think about a topic. Therefore, instead of a fixed-page notebook, you will gather your materials in a loose leaf binder of your choice, something that will allow you to be creative as you continually update your questions and concerns and track your developments.

The Student Learning Portfolio will offer a convenient, flexible, and effective tool for you to critically evaluate your learning as the semester proceeds. Questions, reevaluations, and new experiences will be enfolded into your record keeping.

Midterm question for the portfolios: What else do I need to know (experience)?

Notes

Active learning involves doing. An infant puts an object in his mouth and acquires knowledge unattainable by watching the object passively. No "bystander apathy."
Intellectual curiosity fuels learning. "What is your own question?"

Challenge your current ways of thinking in order to advance your knowledge. When a person encounters new information, he initially assimilates it or interprets it in reference to his current knowledge base. This often leads to a shallow understanding of the material. Cognitive disequilibrium ensues (something isn't right). The superficial understanding of the material is inconsistent with external evidence. In turn, this leads to accommodation of the current ideology to account for this new information, resulting in a more sophisticated scheme or understanding of a given phenomenon. As you reconcile the inconsistency between your current way of seeing and the novel evidence, you are motivated to restructure your understanding of this topic, leading to very fruitful discussions about the difference between(this and that).

Different developmental processes (ways of thinking) can lead to the same outcome. The same developmental processes can lead to different outcomes.

Many students are obsessed with having 'the answer' to a particular question and they can be frustrated by the prospect of uncertainty. Be brave! Be an innovator rather than a sponge. Appreciate that the same information can be construed in different ways by different people. Look for the possibility of being comfortable with confronting 'gray areas'.

Copied and adapted from Janet Boseovski's (Visiting Assistant Professor, Psychology) article in "TLCEXchange," WFU

Goals

The goals of this First Year Seminar conform to the recommendations of the Committee on Academic Planning in the minutes of the April 3, 1995 faculty meeting. The writing assignments

will focus on the formulation and expression of a personal point of view. Oral discussions in class will include the sharing of opinions and discussions of their similarities and differences. The examination of opposing viewpoints will focus on how they react when they are rubbed together. During the semester, discussion should move from the particular to more general questions concerning the nature of communication and the roles it plays in various aspects of our lives.

This interdisciplinary seminar will explore the question: why are there different arts? How do the various fine arts communicate emotions and thought? Experiences at live events and art shows will provide the focus for written assignments, which will include personal reactions, traditional discourse, and might include experimental prose and poetry. We will explore artistic expressions in music, theater, literature, cinema, and the plastic arts, asking how thoughts and feelings are translated into communicable forms of expression.