ORIGINAL COURSE IMPLEMENTATION DATE: September 2011
REVISED COURSE IMPLEMENTATION DATE: January 2021
COURSE TO BE REVIEWED (six years after UEC approval)**:** October 2026
Course outline form version: 05/18/2018

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 306	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: History of Musical Theatre
Course Short Title:
(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

Examines the development of musical theatre from the 18th century to the present. Content may include analyses of individual musicals that have transformed the genre, an exploration of the place of musical theatre in popular culture, and an overview of Canadian musical theatre.

Note: Attendance at musical theatre performances may be required.

Note: This course is offered as THEA 306 and MUSC 306. Students may take only one of these for credit.

Prerequisites (or NONE):	One of the following: THEA 203, THEA 204, THEA 205, THEA 206, or 45 university-level credits.
Corequisites (if applicable, or NONE):	None
Pre/corequisites (if applicable, or NONE):	None

Antirequisite Courses *(Cannot be taken for additional credit.)*
Former course code/number:
Cross-listed with: **MUSC 306**
Dual-listed with:
Equivalent course(s):
(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar hours	35
Tutorials/workshops	25
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours:	
Total hours	**60**

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Special Topics *(Double-click on boxes to select.)*
This course is offered with different topics:
☒ No ☐ Yes *(If yes, topic will be recorded when offered.)*

Independent Study
If offered as an Independent Study course, this course may be repeated for further credit: *(If yes, topic will be recorded.)*
☒ No ☐ Yes, repeat(s) ☐ Yes, no limit

Transfer Credit
Transfer credit already exists: *(See **bctransferguide.ca**.)*
☒ No ☐ Yes
Submit outline for (re)articulation:
☐ No ☒ Yes *(If yes, fill in transfer credit form.)*

Grading System
☒ Letter Grades ☐ Credit/No Credit

Maximum enrolment (for information only): 30

Expected Frequency of Course Offerings:
Every other year

Department / Program Head or Director: Heather Davis-Fisch	**Date approved:**	April 2020
Faculty Council approval	**Date approved:**	April 28, 2020
Dean/Associate VP: Jaqueline Nolte	**Date approved:**	April 28, 2020
Campus-Wide Consultation (CWC)	**Date of posting:**	June 26, 2020
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	October 2, 2020

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Identify the major periods, authors, works, and composers in the development of musical theatre.
- Describe the relationship between book, music, lyrics, and performance conventions in the contemporary musical.
- Evaluate musicals in terms of their ability to confirm and confront social norms and to represent gender, race, and class.
- Demonstrate an understanding of critical approaches to analyzing a musical.
- Situate musicals in historical, theoretical, aesthetic, and cultural contexts.
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material.
- Employ praxis-based methods to answer questions, solve problems, and explore the performance conventions of musical theatre.
- Write a research paper, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively.
- Apply research methods as relevant to musical theatre history (e.g. textual analysis, musical analysis, close reading, archival analysis).
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.)*

Lectures, seminars, videos, recordings, attending performances, guest lecturer.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials *(If more space is required, download Supplemental Texts and Resource Materials form.)*

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Everett, W. A.; Laird, P.	The Cambridge Companion to the Musical	☐	Cambridge	2008
2.	Atkey, M.	Broadway North: The Dream of a Canadian Musical Theatre	☐	Natural Heritage Books	2006
3.	Renyk, G. (ed.)	Canadian Theatre Review: The Musicals Issue (171)	☐	UTP	2017
4.	Payette C. and J McIsaac	Les Filles du Roi	☐	Scirocco	2019
5.			☐		

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Tickets to no more than two professional productions

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	55%	Field experience:	%	Portfolio:	%
Midterm exam:	%	Project:	35%	Practicum:	%	Participation:	10%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary): Assignments may include: reading responses, performance analysis, presentations, scene projects. Project is a research project culminating in a research paper.

Typical Course Content and Topics

Week 1 Introduction to Musical Theatre, defining the genre, and the creation of a Broadway musical
Week 2 British Comic Opera – The Beggars Opera to The Mikado; methods for analyzing music and musical theatre
Week 3 The Evolving American Musical Theatre; how to generate research questions
Week 4 Images of African Americans, Showboat and Porgy and Bess
Week 5 The Great Depression, The Cradle Will Rock and the Screen Musical; developing a bibliography
Week 6 The Musical Play – Oklahoma , Lynn Riggs,and Rodgers and Hammerstein; representations of Indigeneity in Oklahoma and Green Grow the Lilacs
Week 7 The Golden Age from the 1940s to the 1960s; synthesizing sources
Week 8 Directors and Dance; outlining complex arguments
Week 9 Bernstein and Sondheim; communicating research to others
Week 10 The Rock Musical – Hair to Rent including Canadians on Broadway; editing and revising strategies
Week 11 The Canadian scene from Spring Thaw to the Drowsy Chaperone
Week 12 Lloyd Webber and the Megamusical
Week 13 Musical Theatre today, new voices, new directions. Indigenous and intercultural musicals in Canada. *Les Filles Du Roi* fieldtrip.