Feb 4—Introduction: One Singular Sensation
To be read early in the semester: DiMaggio, “Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and the Dance, 1900-1940;” Block, “The Broadway Canon from Show Boat to West Side Story and the European Operatic Ideal;” Savran, “Middlebrow Anxiety”

11—Kern, Hammerstein, Ferber, Show Boat

18—No class

20—G. and I. Gershwin, Bolton, McGowan, Girl Crazy; Rodgers, Hart, Babes in Arms
***Andrea Most class visit***
Most, Chapters 1, 2, and 3 of her manuscript, “We Know We Belong to the Land”: Jews and the American Musical Theatre; Rogin, Chapter 1, “Uncle Sammy and My Mammy” and Chapter 2, “Two Declarations of Independence: The Contaminated Origins of American National Culture,” in Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot; Melnick, “Blackface Jews,” from A Right to Sing the Blues: African Americans, Jews, and American Popular Song

Mar 4—Porter, Anything Goes, Kiss Me, Kate
Furia, “‘S’Wonderful: Ira Gershwin,” in his Poets of Tin Pan Alley, Mast, “Pounding on Tin: George and Ira Gershwin;” Roost, “Of Thee I Sing”
Kiss Me Kate,”

11—Rodgers, Hart, Abbott, On Your Toes; Duke, Gershwin, Ziegfeld Follies of 1936

18—Berkeley, Gold Diggers of 1933; Minnelli, The Band Wagon
Altman, The American Film Musical, Chaps. III, IV, V, VII, IX

Apr 1—Weill, Gershwin, Hart, Lady in the Dark; Berlin, H. and D. Fields, Annie Get Your Gun

8—Rodgers, Hart, O’Hara, Pal Joey; Rodgers, Hammerstein, Oklahoma!
Furia, “Conventional Dithers: Oscar Hammerstein;” Mast, “As Corny as Kansas in August, As Restless as a Willow in a Windstorm: Richard Rodgers and Oscar Hammerstein;” Donovan, “Oh, What a Beautiful Mornin’: The Musical, Oklahoma! and the Popular Mind in 1943; “ Most, “‘We Know We Belong to the Land’: The Theatricality of Assimilation in Rodgers and Hammerstein’s Oklahoma!”

15—Rodgers, Hammerstein, Logan, South Pacific, The King and I
Locke, “Reflections on Orientalism in Opera and Musical Theater;” Beidler, “South Pacific and American Remembering; or, ‘Josh, We’re Going to Buy This Son of a Bitch!’” McConachie, “The ‘Oriental’ Musicals of Rodgers and Hammerstein and the U.S. War in Southeast Asia;” Most, “‘You've Got to Be Carefully Taught’: The Politics of Race in Rodgers and Hammerstein’s South Pacific”
22–Bernstein, Sondheim, Laurents, West Side Story; Adams, Strouse, Odets, Gibson, Golden Boy
Sandoval-Sanchez, “A Puerto Rican Reading of the America of West Side Story;” Wells, “West Side Story and the Hispanic”

29–Styne, Sondheim, Laurents, Gypsy
Miller, Place for Us; Wolf, “Introduction,” “Ethel Merman”
***First draft of final paper due***

May 6–Sondheim, Furth, Goldman, Company, Follies
Banfield, “Bit by Bit,” “Sondheim and the Art That Has No Name;” Bristow and Butler, “Company, About Face! The Show That Revolutionized the American Musical;”

13–Flaherty, Ahrens, McNally, Ragtime; Larson, Rent; LaChiusa, Wolfe, Wild Party
Carby, “The Multicultural Wars,” Parts One and Two

Critical texts that I suggest you buy:
Furia, Poets of Tin-Pan Alley
Altman, The American Film Musical
Miller, Place for Us
Rogin, Blackface, White Noise
Plus libretti that are in print