ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE Sept. 22, 2011

1. ACADEMIC UNIT: School of Transborder Studies

2. COURSE PROPOSED: TCL/FMS 294 Race, Migration, and the Musical Film

   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Desirée Garcia Phone: 617-834-3244

   Mail Code: 6303 E-Mail: desiree.j.garcia@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry—L □
   Mathematical Studies—MA □ CS □
   Humanities, Fine Arts and Design—HU □
   Social and Behavioral Sciences—SB □
   Natural Sciences—SQ □ SG □

   Awareness Areas
   Global Awareness—G □
   Historical Awareness—H □
   Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: □ No ☑ Yes; Please identify courses: FMS 294

   Is this anmultisection course?: ☑ No □ Yes; Is it governed by a common syllabus?

   Carlos Velez-Ibañez
   Chair/Director (Print or Type)

   Date: ________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU--[C] CRITERIA**

<table>
<thead>
<tr>
<th>CULTURAL DIVERSITY IN THE UNITED STATES</th>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A Cultural Diversity course must meet the following general criteria:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The course must contribute to an understanding of cultural diversity in <strong>contemporary</strong> U.S. Society.</td>
<td>☑️</td>
<td>☐</td>
<td>Syllabus</td>
</tr>
<tr>
<td>2. A Cultural Diversity course must then meet <strong>at least one</strong> of the following specific criteria:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
<td>☑️</td>
<td>☐</td>
<td>Syllabus</td>
</tr>
<tr>
<td>b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
<td>☐</td>
<td>☑️</td>
<td></td>
</tr>
<tr>
<td>c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
<td>☐</td>
<td>☑️</td>
<td></td>
</tr>
</tbody>
</table>

*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
Cultural Diversity [C]

Page 3

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tbody>
<tr>
<td>TCL/FMS</td>
<td>294</td>
<td>Race, Migration, and the Musical Film</td>
<td>CULTURAL</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example - See 2b. Compares 2 U.S. cultures</td>
<td>Example - Compares Latino &amp; African American Music</td>
<td>Example - See Syllabus Pg. 5</td>
</tr>
<tr>
<td></td>
<td>Documents and analyzes the racialized dynamics of contemporary musical film production</td>
<td>The class uses the musical film as a lens through which to analyze contemporary American race relations and the experiences of racialized migrants within historical context. The first two thirds of the class are devoted to analyzing the historical evolution of the musical film in order to better understand the complex racial dynamics of twentieth century American society. In the last third of the semester, the class examines the films of the late 20th century, including Zoot Suit (1981), The Wiz (1978), Saturday Night Fever (1977), Yentl (1983), and musicals of the 21st century, Hairspray (2007), Dreamgirls (2006), and Cadillac Records (2008).</td>
</tr>
<tr>
<td>Contributes to an understanding of cultural diversity in contemporary US society</td>
<td></td>
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<tr>
<td>An in-depth study of the contributions to American popular culture of multiple racial, ethnic, and minority groups</td>
<td>We analyze the contributions to the musical film made by African Americans, Latinos, Asian Americans, and American Jews</td>
<td>The course takes a comparative approach to the study of race, migration, and the musical film. We analyze the ways in which the genre has evolved according to the experiences of racialized immigrants and migrants, including African Americans, Latinos, Asian Americans, and Jews. The course moves chronologically paying attention to these marginalized groups in American society and how their...</td>
</tr>
</tbody>
</table>
experiences informed the evolution of the musical genre. We study the Jewish experience in *The Jazz Singer* (1927), *A Night at the Opera* (1935), and *Fiddler on the Roof* (1971), Latinos in *Flying Down to Rio* (1933), *Down Argentine Way* (1940), and *Zoot Suit* (1981), African Americans in *Hallelujah!* (1929), *Cabin in the Sky* (1943), and *The Wiz* (1978), and Asian Americans in *South Pacific* (1958) and *Blue Hawaii* (1961).
TCL/FMS 294: Race, Migration, and the Musical Film

Course Description:
The musical film is the quintessential creation of the classical Hollywood studio system. The musical's style and polish, star-making potential, and inflated budget made it a product that only Hollywood, as the leading filmmaking center in the world, could sustain. Throughout its history, this most mainstream of genres has been the most criticized for its "escapism" and all-pervasive "whiteness." Yet, it has also been one of the few genres to feature and promote performers of racial and ethnic groups such as Al Jolson, Lena Horne, and Carmen Miranda. To what extent does this prototypical Hollywood product ignore or reflect the dynamics of race and ethnicity in American society?

This course will examine the musical film and its portrayal of racial and ethnic actors and characters during Hollywood's "golden age" through the present. We will focus on the representation of groups that played a significant role in the making of the genre: African Americans, Jews, Latinos, and Asian Americans. The course will begin with an analysis of the first "talking" and "singing" film, The Jazz Singer (1927), and will trace the musical's evolution through the Great Depression, World War II, and the Civil Rights and post-Civil Rights eras. With the aid of course readings and film screenings, we will explore issues of ethnoracial representation and performance and the relationship between ideology and genre. The course will focus on recurring themes and tropes such as migration, displacement, the construction of race and ethnicity, the relationship between racism and economic oppression, forms of community and spectatorship, and assimilation and separatism.

At the end of this course, students should be able to question such simplistic notions as "good" and "bad" films, to work through and then move away from questions of positive/negative stereotypes, and to engage along with film historians and theorists in the history of critical frameworks of and around the representation of ethnoracialized groups.
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Attendance and Participation Policy:

This is a discussion class so attendance and participation are mandatory. The “participation” part of your grade includes attendance, punctuality, and frequent and thoughtful comments in class. I will take attendance promptly at the beginning of each class. Absences will only be excused with proof of illness.

Students should be prepared for each class, which includes completing the reading and having thoughtful comments prepared for class discussion. A crucial part of being prepared for the day’s discussion is bringing the reading with you to class. In order to make sure that students are completing the reading, I will occasionally administer a pop quiz.

Academic Integrity:

University Standards on Academic Integrity apply in this course. The ASU “Student Academic Integrity Policy” manual defines “Plagiarism” [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” There are severe sanctions for cheating, plagiarizing and any other form of academic dishonesty. Visit http://provost.asu.edu/academicintegrity for a more thorough definition and explanation. Please see me with any questions or concerns about citing sources.
Reading:


Readings with an "***" can be found on Blackboard.

Writing Assignments: (All writing assignments should be double-spaced, Times New Roman 12pt font with standard margins and include a title and page numbers)

**Reaction Paper: Zoot Suit** – Write 3 pages on your reaction to the ASU School of Theatre and Film production of *Zoot Suit*. Detailed assignment to follow.

**Midterm:** The midterm will be comprised of one 3 short-answer essay questions, which will ask you to use the information from class lectures and readings to analyze the relationship between race, migration, and early twentieth century musical films.

**Final Paper** - You will be required to submit one (5-7 pages) research paper at the end of the semester. Your paper should synthesize class material with outside independent research to advance a specific argument. While you may determine your topic, it should include the analysis of a musical film we have not screened in class and it must be relevant to the experiences of racialized peoples and their place in American society. Your topic must be pre-approved by me before you begin to write.

Grade Breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>30%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Reaction Paper: Zoot Suit</td>
<td>15%</td>
</tr>
<tr>
<td>Final Paper (6 pages)</td>
<td>30%</td>
</tr>
</tbody>
</table>

Weekly Schedule:

**Week 1**

Aug. 18: Introduction
Screening: *Hamlet 2* (Fleming, 2002)

**Week 2**

Aug. 25: Understanding Genre
Screening: *Grease* (Kleiser, 1978)

**Week 3**

Sept. 1: Early Forms – Jewish Ethnicity and Blackface
Screening: Excerpts from *The Jazz Singer* (Crosland, 1927), *A Night at the Opera* (Wood, 1935), *Whooppee* (Freeland, 1930)

**Week 4**

Sept. 8: The Show/Backstage Musical
Altman, "The Show Musical," 200-234
Screening: *Flying Down to Rio* (Freeland, 1933)

Week 5

Sept. 15: Black-Cast Musicals during WWII
Screening: *Cabin in the Sky* (Minnelli, 1943), Excerpts *Hallelujah!* (Vidor, 1929)

Altman, “The Folk Musical,” 272-298
Screening: *Meet Me in St. Louis* (Minnelli, 1944)

Week 6

Sept. 29: Good Neighbors
Screening: *Down Argentine Way* (Cummings, 1940)

Week 7

Oct. 6: Self-Reflexivity
Screening: *The Music Man* (DaCosta, 1962)

Midterm Due

******Oct. 7-23rd – Zoot Suit at the Lyceum Theatre, ASU Tempe Campus******

Week 8

Oct. 13: Asian Subjects and the Postwar Musical

Week 9

Oct. 20: The Ethnic Revival
Screening: *Saturday Night Fever* (Badham, 1977); Excerpts *West Side Story* (Robbins/Wise, 1961)

Week 10

Oct. 27: Postwar Hollywood Jews
Screening: Fiddler on the Roof (Jewison, Excerpts Funny Girl (Wyler, 1968), The Jazz Singer (Fleischer, 1980), Yentl (Streisand, 1983)

ZS Reaction Paper Due

Week 12

Nov. 3: Post-Civil Rights Era Musicals
*Herman Gray, "Reaganism and the Sign of Blackness," 14-34
Screening: The Wiz (Lumet, 1978); Excerpts Lady Sings the Blues (Furie, 1972)

Week 13

Nov. 10: Chicanos and the Musical Film
Screening: Zoot Suit (Valdez, 1981); Excerpts La Bamba (Valdez, 1987)

Week 14

Nov. 17: The International Musical
Screening: Billy Elliot (Daldry, 2000)

Nov. 24: Thanksgiving Break

Week 15

Dec. 1: Race in the Contemporary Musical Film
Matthew Tinkcom, "Dozing Off During History: Hairspray’s Iterations and the Gift of Black Music," in Cohan, The Sound of Musicals, 200-211
Screening: Hairspray (Shankman, 2007), Dreamgirls (Condon, 2006), Cadillac Records (Martin, 2008)

Final Paper Due Thursday Dec. 8, 2011 by 5pm