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 February 23, 2011

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUS 294 Laughing to Music 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: David Schildkret Phone: 5-3706
   Mail Code: 0405 E-Mail: david.schildkret@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.

See separate form. Note that there is no single textbook for the course, so no table of contents is provided.

   CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: _____________________________
   Is this an multisection course?: □ No □ Yes; Is it governed by a common syllabus? ______

Chair/Director (Print or Type) ____________________________ Chair/Director (Signature) ____________________________

Date: ____________________________

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

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a central and substantial portion of the course content.**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted primarily to developing skill in the use of a language – However language courses that emphasize cultural study and the study of literature can be allowed.
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
<table>
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<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tr>
<td>MUS</td>
<td>294</td>
<td>Laughing to Music</td>
<td>HU</td>
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Explained 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 checklist)</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>
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<td>2</td>
<td>Students must read novels and articles on comic theory; they attend screenings of films and other material. Through this, they gain an understanding of general comic theory and how that can be applied to music. They become acquainted with such important works as operas by Pergolesi and Mozart, operettas by Gilbert and Sullivan, and classic films from the Marx Brothers through &quot;Young Frankenstein.&quot; They learn to analyse texts, looking for specific applications of comic theories, but more importantly, they look for common threads throughout all this comic material, beginning with commedia dell'arte to the present.</td>
<td>Students demonstrate their knowledge and ability to extract information from a text, film, or other object through class discussion, guided reading, short writing assignments, exams, and a final project. See especially yellow-highlighted items in syllabus objectives.</td>
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<td>4b.</td>
<td>The primary aesthetic system examined is comic theory. Secondarily, students learn about musical structure, about issues of adaptation from one medium to another (novel to film to spoof to musical), and about ways to describe what they see and hear. The best example is the examination of &quot;Frankenstein&quot; (see sample assignment attached). Students read the Mary Shelley novel and discuss its structure and content. We then watch the 1931 film and discuss the writers' choices about what to include, what to leave out, what to change, and speculate on the reasons for those choices. We examine the effect of those choices on the substance of</td>
<td>See turquoise-highlighted items in syllabus and course outline. See &quot;Frankenstein Study Guide.&quot;</td>
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the work, comparing the novel to the film. We then watch Mel Brooks's spoof, "Young Frankenstein." We identify aspects of the film that are derived from the original, aspects that spoof other films, and types of comedy that appear in the film independent of the spoof (for example, visual comedy, verbal comedy, etc.). Finally, students can attend the performance of the musical "Young Frankenstein" and discuss how the move from screen to stage affects Mel Brooks's choices and the nature of the spoof. We also examine how he takes a familiar work and makes it interesting while maintaining the beloved features.

Throughout the course, students are challenged to look for common threads, to look for answers to the question, "what makes something funny?" and to analyze and explore the particular background and context required for any kind of humor to work. For example, what does a viewer of "Young Frankenstein" need to know in order to get the jokes? Are there jokes that don't require foreknowledge? If comedy is based primarily on surprise, what expectations must we have in order for the surprise to work?

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<th>4c, 4d</th>
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<td>1. Through examining comedy and music, students have the opportunity to encounter classic works of culture (especially music, musical theater, and film) in a way that seems accessible and entertaining. Through reading of classic criticism of comic film, they learn the basics of comic theory. They then apply this and additional reading and viewing to class discussion and writing.</td>
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<td>4c, 4d. Students are expected to watch material thoughtfully: they are given guiding questions before and during the screening. Afterwards, they are asked to</td>
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See, for example, 9/7, 21, and 28; 11/9 (Arthurian legends) in the Course Outline.

See, for example, the list of questions for "Young Frankenstein" in the attached PowerPoint presentation.
verbalize their reactions, relating the new material to material they already know, either from the class or from prior experience. As they work to use clear vocabulary and base their comments on the substance of the work (rather than purely on their reaction to it), they learn to become more deliberate and thoughtful readers and audience members (and eventually, if they so choose, to work of their own).

There is particular emphasis on commedia dell'arte. We learn about its origins and history, and then we examine works (throughout the semester) that employ some or all of its traditions. We frequently discuss whether or not we believe that a particular comic moment derives from commedia and examine why this tradition has been so persistent.

| See, for example, Course Outline 8/31, 9/7, 14; 10/26, 11/9. See also "Top Hat" PowerPoint presentation attached. |  |
MUS 294: Laughing to Music
3 credits
Tuesdays, 4:40 – 7:30 p.m., Peralta 314
Fall, 2010

Professor David Schildkret
Office: Santa Catalina 240-G
email: david.schildkret@asu.edu
phone: 480-965-3706 (office)

Office hours: I am typically in my office for the hour or so before class. If you need to see me and this time is not convenient, please contact me (email is fastest). I will gladly arrange to meet you at a mutually agreeable time.

Syllabus

Course Description: Modern-day comedies like Spamalot, Avenue Q, and Glee are part of a comic tradition extending back to the Renaissance. A look at funny in music from commedia dell’arte to the present. Works to be studied include the comedies of Mozart, Gilbert and Sullivan, the Marx Brothers, Monty Python, Mel Brooks, and many others.

Course Objectives: To acquaint students with important examples of comedy in music; to gain a basic vocabulary for discussing and analyzing music, works of fiction, and film and stage works based on them; to give students an opportunity to understand comic theories and their application; to give students an opportunity to look at various kinds of material (written, film, music) and articulate their views about the work in speech and writing; for students to base their views on solid understanding of basic theories, history, and the content of the work.

Texts: Mary Shelley, Frankenstein
(available free online:
http://books.google.com/books?id=QKgVAAAYAAJ&printsec=frontcover&dq=shelley+frankenstein&hl=en&ei=ICdsTIr9PiaCsqQPI_2gBw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCoQ6AEwAA#v=onepage&q&f=false)

T. H. White, “The Sword in the Stone,” Part One of The Once and Future King (available from Amazon)

Plus readings as assigned available on Blackboard.

Assignments and Assessments: Students will do short (2-page) writing assignments in response to the readings and films throughout the semester as assigned. A term project, to be discussed in class, will end the semester. There will be a mid-term exam and a final exam.

Screenings and In-Class Listening: Film screenings and listening are an essential element of this course. Please plan to attend all classes; you cannot make up an in-class screening or listening assignment by watching the film or listening to the music privately. In the case of a legitimate emergency (illness, death in the family), we will make an alternate arrangement. Please discuss this with me as soon as possible when the emergency arises.

Opportunities for Live Performances: Young Frankenstein is being performed in Gammage at the end of September, and The Pirates of Penzance is being performed by Arizona Opera in October. This is a great chance to see some of the material we’re discussing in live performance. We will discuss attending these as a class, depending upon the number of students enrolled. While these are not required, I hope you will make every effort to attend. I have kept the cost of purchasing books low so that you might use some of your textbook budget to purchase these tickets.
Grading:

Attendance and Class Participation: 20%
Written assignments: 20%
Mid-term: 20%
Final: 20%
Final project: 20%

All work must be turned in by the deadline unless you have made a prior arrangement with me. (These are rare, but I do try to be understanding. Having a lot of other work to do isn’t an acceptable excuse – we’re all busy!)

You must turn in ALL assignments to pass the course.

STANDARD POLICY STATEMENTS

Course Withdrawal
If you wish to withdraw from this course, it is your responsibility to do so. Course registration changes are processed through My ASU: http://my.asu.edu.

Academic Integrity
All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

Disabilities and Accommodations
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/#); Phone: (480) 965-1234, TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

See Course Outline in Blackboard for a calendar.
Laughing to Music, Course Outline (2010)

August

24  Introduction

Humor and Comic Theory, guest lecture by Alleen and Don Nilson

Reading: Mast (see PDF in Blackboard)

31. The Roots of Modern Comedy: Commedia dell'arte

September

7  Comic Operas and Commedia:
   Pergolesi: La serva padrona; Mozart: The Marriage of Figaro
   listen and view in class

14 Modern Riff on Commedia Ideas
   Film: The Graduate
   view film in class

21 Frankenstein
   read the Mary Shelley novel, view on class, the 1931 film

28 Young Frankenstein (film)
   view film in class

Young Frankenstein @ASU, 9/27-10/3

October

5 Part I: Musical comedians: Tom Lehrer, Victor Borge, Spike Jones, Weird Al Yankovich

Part II: Musical comedy without words: Haydn, Mozart, PDQ Bach, cartoon music, and others

12 Midterm

19: Gilbert and Sullivan
   Film: Topsy-Turvy
   view film in class

(AZ Opera, Pirates of Penzance, 22 – 24)
26 The Marx Brothers: Modern Clowns in the Commedia Tradition
Film: Night at the Opera (view in class)
Reading: Northrup Frye (see PDF on Blackboard site)

November

2 Comedic Elegance: Fred Astaire and the Movie Musical
Film: Top Hat

9 Myth, Legend, Parody, and Gagging: Monty Python
Film: Monty Python and the Holy Grail (view film in class)
Reading: The Sword in the Stone The Sword in the Stone by T. H. White

16 Spamalot

23 Avenue Q

30 Glee

December

7 Review/Final projects

14: Final Exam, 2:30 – 4:20 p.m.
Frankenstein Study Guide

Consider these questions as you read the book.

1. What is the full title of the book? What does “Prometheus” refer to? How does it apply to the novel?

2. Who is the author of the book? What can you find out about her life?

3. Be sure you can identify the following characters.
   Captain Robert Walton
   Alphonse Frankenstein
   Caroline Beaufort
   Victor Frankenstein
   Elizabeth Levanza
   Henry Clerval
   William Frankenstein
   De Lacey
   Felix (De Lacey)
   Agatha (De Lacey)
   Safie
   Justine Moritz

3a. Frankenstein is the family name of the student who makes a creature from body parts he has assembled. The creature has no name. Why is this important? What is the effect of this? How is the creature referred to in the novel? How does he refer to himself? What does he look like? (Find specific references to his appearance. What did Frankenstein intend him to look like?)

4. Where does the novel take place? Be sure you can find all of the locations on a map!
For the following questions, be sure you can cite specific parts of the text to support your answers. Choose either No. 8 or No. 10 and write a short essay in response. The others we will discuss in class. Please bring notes.

*5. *Frankenstein* is partly an Enlightenment story and partly a Romantic one. What is the Enlightenment? What does “Romantic” refer to in literature? What elements of each do you find in the novel?

*6. One of the novel’s themes (influenced by Enlightenment thinking) is that emotion and reason should be kept in balance. How well does Victor achieve this? His creation? In what respects do they succeed or fail? How does their success or failure in this regard propel the plot?

*7. One of the novel’s central questions is “what is a human being?” Is Frankenstein’s creation human or not? Why or why not? Is Frankenstein himself fully human? Why or why not?

8. How are Frankenstein and his creation alike? How are they different? Which one is the villain in the story?

*9. Who is telling the story, and to whom is it being told? Be sure you understand the “nested” narrative.

10. In the sense that *Frankenstein* is like a classical tragedy, what are Frankenstein’s tragic flaws? How about Frankenstein’s creation – what are his tragic flaws? (In other words, what is each character’s central mistake or mistakes, for which he must eventually pay with his life?)
Top Hat

The Quintessential

"White Tie and Tails"

Musical
Fred Astaire and Ginger Rogers

• This was their fifth screen collaboration.
• Astaire had been a successful stage entertainer. His career in the movies was slow to take off.
• Ginger Rogers was a young, attractive starlet who was considered “good box office.” (She was thought of as the main attraction by studio heads.)
Irving Berlin

- Composer of many classic American popular songs
  - God Bless America
  - No Business Like Show Business
  - Alexander’s Ragtime Band
- The hit songs from this movie were “Top Hat, White Tie, and Tails,” and “Cheek to Cheek.”
- AABA 32-bar song form
Mark Sandrich

- This was the second of five Astaire-Rogers films he directed – all classics. (A-R made 9 films in all)
- Note the connection between costumes, set, and camera work.
- (These films, even though they are light entertainment, are carefully constructed and highly integrated.)
Hermes Pan

• The choreographer for all of Fred Astaire’s films, even after Astaire went on to make films with partners other than Ginger Rogers.

• Astaire was popular, and films like “Easter Parade” (with Judy Garland) were successful, but the other films are not as highly regarded as those he made with Rogers. “Top Hat” is considered definitive.
Dance on Film

- Astaire was a perfectionist; his leading ladies all described him as a bit of a tyrant and a stickler.
- Astaire insisted on long shots and long takes so that the dancing would read correctly.
- Astaire created a unique role for dance in storytelling. Pay special attention to “Isn’t This a Lovely Day” and “Cheek to Cheek.” How do they function in the plot?
- Note Ginger Rogers poses and body language. How do they change through the dance?
Character Actors

- Edward Everett Horton
- Eric Blore
- Helen Broderick
- Erik Rhodes

(All appeared in more than one Astaire-Rogers film.)
Commedia dell’arte!

- The basic plot has many commedia features: mistaken identity, old vs. young, complications in a love affair.
- There are many "set pieces" and lazioni.
- Much of the comedy is character-based; i.e., it arises from the interaction of characters with distinctive personalities and from different social strata (situation) vs. slapstick or visual comedy. Some – but not much – verbal humor.
Things to think about as you watch:

- What is the function of the songs and dances in the movie?
- How would you compare this to the Marx Brothers film we saw last week (also made in 1935)?
- How crucial is the music to the film? (Does this have to be a musical?) Why is the music there?
- What sort of life is depicted here? How do you think it compares to the life of the audience?
Escapist Entertainment

- This film was made in 1935. What was life like for the average filmgoer in 1935?
- The Great Depression
  - How many people would have led lives like those in this movie?
- Is this fantasy or reality? Which elements fit in each category?
Class 6: Young Frankenstein
How would you define “spoof”?

(If you’re not sure, how might you find out?)
Things to consider as you watch:

- What is being spoofed?
- Try to note as many references to the book and film of *Frankenstein* that we have discussed.
- Are there references to things other than the book and film? If so, what are they?
More things to consider:

• What, in your opinion, are the funniest parts of the movie? Why do you find them funny?

• Are there parts of the movie that you know are supposed to be funny, but just don’t strike you that way? Why?

• The movie is full of details. Try to notice as many as possible. For example, the clock chimes 13 times at the opening. 😊
Big Question

• How much do you have to know about the original for this to be funny?
• Are there parts that would be funny by themselves without reference to anything else? If so, what are they? Why are they intrinsically funny?