

ENWR 1510, Section 53 The Musical: Then and Now**Brandon Walsh** bmw9t@virginia.edu**Section:** Bryan Hall 334 TR 8:00–9:15**Office Hours:** T 1:00-4:45 in Alderman Café and by appointment

ENWR 1510 is a writing seminar designed to introduce students to the fundamentals of academic prose. We will cover a number of writing topics in class, including the crafting of arguments, methods of brainstorming and revision, approaches to research, and the principles of good style.

Like other classes in academic writing at the University of Virginia, this course has a specific theme. Ours is “The Musical: Then and Now,” which will help us develop paper topics and focus class discussion. We will pair classic musicals with more recent works and articles that speak to them in ways that open up discussions of race, sexuality, violence, and audience, among others. The broad historical scope of the pairings will allow us to broach larger questions about the changing relationships among the musical, the marketplace, and current events.

We will examine several musicals: *Singin' in the Rain*, *The Muppets*, *West Side Story*, *Rocky Horror Picture Show*, *Dr. Horrible's Sing-Along Blog*, and a few other short pieces. That said, I encourage you in later papers to look to other musicals and related topics that may serve as relevant points of comparison or interesting grounds for argument. No prior experience with music, theatre, or film is required. You will write approximately 25 pages, with significant revision. This course meets the first writing requirement for those who need it.

Course Requirements

Workshops: Each of your papers will be workshopped partially or fully in class. Not only will this give you abundant feedback with which to revise your papers, but it will also help you develop your own peer-editing skills. I will make clear what sort of critical commentary I expect you to be able to give your peers.

Essays: You will write four argumentative essays over the course of the semester. They will be 4-5 pages long, and some will involve a process of revision and resubmission. *All papers should be typed, double-spaced, and in 12-point Times New Roman font with one-inch margins.* Papers must include citations in proper MLA format. You are responsible for looking up the correct style in the 6th edition of the *MLA Handbook for Writers of Research Papers*, by Joseph Gibaldi. Proofread for errors in spelling, grammar, and punctuation. Cover pages are not necessary.

Papers will be submitted via hard copy and are due on the due dates provided below. Late papers will be penalized: for each day your paper is late (including weekend days), your paper grade will be lowered by **one-third** of a grade. You will be allowed three days of grace period for essay deadlines throughout the semester, which can be split between essays or used all at one time. After the grace-period days have been spent, late essays will start accruing penalties. Grace period days **cannot** be used for day-to-day assignments or for the portfolios. Late day-to-day assignments will not be accepted. A late portfolio will be docked a half-letter grade for each day it is late. **You must let me know ahead of time when you plan to use a grace day.**

Midterm and Final Portfolios: At the mid-point and at the end of the semester, you will submit a portfolio that demonstrates significant revision work as well as a self-assessment letter that describes the areas in which you have mastered LRS principles and the areas in which you still need to improve. I will give more details about the portfolios as they approach.

Class Participation: ENWR 1510 is a class about your work, which means that revision, peer editing, and workshopping are crucial components of the course. You are expected to offer constructive criticism and suggestions about each other's writing. You are also expected to contribute to class discussion about the films and readings associated with our theme and to come to class prepared with whatever materials are required for that day. Any reading/viewing quizzes will factor into your participation. I will evaluate your participation grade at the midterm and at the end of the semester and offer you feedback on your performance.

Academic Integrity: All work in this course must be your own. Plagiarism may result in a failing grade for an assignment, a failing grade for the course, or even dismissal from the University. This means that you must cite all materials that you use in writing a paper—even if you don't quote those materials directly. All citations should be in proper MLA (Modern Language Association) format. The following website is also a good guide to MLA style: <http://owl.english.purdue.edu/owl/resource/747/1/>. I am more than happy to answer any questions that you might have about what constitutes plagiarism or about your use of outside materials.

Attendance Policy: Students may miss without penalty the equivalent of one week's worth of class (two meetings). Students who miss more than one week's worth of class will lower their final course grade by two-thirds of a letter grade for **each** additional absence. For example, if a student who would otherwise earn a B+ for this course missed three section meetings, his final grade would be B-). The ENWR program does not recognize a distinction between excused and unexcused absences—an absent student misses class regardless of the reason. If you will miss because of athletic commitments, you must give me a full list of the dates you will be absent at the beginning of the semester. You may not have additional absences beyond these dates.

Tardiness: You should always arrive on time for class. This is especially important (and difficult) in a course that meets at 8:00 AM. Being late is distracting and disrespectful for everyone. The understandable once-in-a-semester emergency situation notwithstanding, lateness will negatively affect your grade. You are allowed to be up to ten minutes tardy **twice** during the semester. After that, each time you are tardy will be marked as an absence.

Cell Phones, Laptops, Food: Unless specified for a particular day, laptops **cannot** be used during class. Laptops have their places, but a discussion section is not one of them. The sound of typing, the downward gaze, and the physical barrier all hinder discussions. You should look at and pay attention to your books and your classmates, not your screen. Bring real paper and pen or pencils to section, and be sure to print out readings ahead of time. I'll ask you to put your laptop or other electronic devices away if you have them out in section. As for cell phones, the occasional accidental ring is understandable, but blatant use of a phone or any other electronic

device to text or otherwise distract from the course will reduce your participation grade. I will allow food and drink in class, but please be courteous and avoid any distracting noise or spills.

Assignments:

1. **Film viewings:** The syllabus for this course includes several films which I expect you to watch outside of class. All are available on DVD reserve at the Robertson Media Center in Clemons Library. You are expected to have seen the film **in its entirety** before we meet in class on the day the film is due, and you should be prepared to take a short **quiz** on the film at the beginning of class. You are responsible for finding the time to view each film on your own, though we may schedule viewings if there is enough interest. You may find it helpful (and more enjoyable!) to arrange viewings with some of your classmates. Please let me know if any problems come up while you try to view the films.
2. **Writing assignments:** Each paper may be preceded by short assignments like movie reviews, outlines, single paragraphs, and summaries, etc. These assignments will not receive letter grades, but they will count toward your participation grade. Some of these are noted on the syllabus below. Others will be assigned on a case-by-case basis.
3. **Readings:**
 - All thematic readings will be made available to you on the class website or online. You are expected to bring them to class on the days they are due. Print them out!
 - This course is based on a system of writing instruction called the “Little Red Schoolhouse,” or LRS, which is laid out in *The Craft of Argument: Concise Edition*, by Joseph M. Williams and Gregory G. Colomb. You are not required to purchase the book, but if you would like to have your own copy, you may purchase it through amazon.com or another source. (Please be sure to get the Concise Edition.) I will make the relevant sections of this book available to you on the class website or in handout form. If assigned, you are expected to bring these sections to class on the days they are due.
 - Redschoollhouse.org is the website based upon *The Craft of Argument*, and the vast majority of the reading assignments will be modules from the website that you will be required to complete. Failure to do so will impact your participation grade.
 - In all cases, you are expected to keep diligent faith with the syllabus unless I say otherwise. A reading remains assigned even if I do not remind you about it.

Evaluation

Your final grade will consist of the grades you receive on the essays you turn in to me throughout the semester, your midterm and final portfolios, and your participation in class throughout the semester. Additional assignments will be considered as part of your participation grade.

- Essay 1: 5%
- Essay 2: 10%
- Essay 3: 10%
- Essay 4: 15%

- Midterm portfolio: 15%
- Final portfolio: 25%
- Participation: 20%
- There are no exams in this course.
- Any final grade lower than C- results in a No Credit (NC), and the student must repeat this course (or another) in order to fulfill his or her first writing requirement.

Important Due Dates:*

Paper 1: February 12
 Paper 1 Revision: February 19
 Paper 2: March 7
 Midterm Portfolios: March 21
 Paper 3: April 9
 Paper 4: April 18
 Final Portfolios: April 30

*Note, however, that may be other smaller milestones throughout the semester that are also graded.

Helpful Resources:

www.musicals101.com
[Oxford Music Online](http://www.oxfordmusic.com)

In addition, The Writing Center offers free tutoring and paper assistance by trained graduate students. To sign up for an appointment, see <http://www.wc.engl.virginia.edu>. I highly recommend this resource!

Course Reserves Spring 2013

All kept behind the front desk in Clemons.

A map to Clemons: <http://www.virginia.edu/webmap/ACentralGrounds.html>

Give the person behind the front desk the call number and tell them that you want a DVD that is on reserve. You can only keep reserve DVDs and books for **three hours** at a time, so you will have to watch it in the library. Plan on bringing a laptop or using one of the viewing stations/rooms in Clemons. Ask the people behind the desk for more information about either of those options. The reason for this system is that it does the best job of making sure everyone has equal access to the films.

Let me know if there are any problems or if they give you any other instructions.

1. Singin' in the Rain, Call Number: VIDEO .DVD02597 2002 pt.1
2. The Muppets, Call Number: VIDEO .DVD15906
3. West Side Story, Call Number: VIDEO .DVD00110
4. The Rocky Horror Picture Show, Call Number: VIDEO .DVD09695
5. *Glee* seasons 1, 2, 3 VIDEO DVDTV0713, DVDTV0714, DVDTV0715

Course Schedule:

I reserve the right to add or cut readings as necessitated by the progress of our section, but rest assured that any changes will be very minor. Readings and assignments should be completed **before** the class day for which they are listed.

I will very often remind you of upcoming assignments and deadlines, but you are responsible for keeping up with all films, readings, and assignments regardless of whether or not I do so. It is good practice to check the syllabus constantly. I am happy to answer any questions that may arise.

UNIT 1: THE BASICS OF ARGUMENT	
<i>Week 1: Arguments</i>	
T Jan 15	Introduction, register with Redschoolhouse.org
R Jan 17	<p>Redschoolhouse.org: “Argument Starts Here”, “Why Do We Argue?”</p> <p>Reading: El Minty, “Why I Hate Musicals”, Prettier Than Napoleon, “Why I Hate Musicals” Mark Cousins, “Why I love Musicals More Than Ever”</p>
<i>Week 2: Claims</i>	
T Jan 22	<p>Redschoolhouse.org: “Make a Claim That is Worthy of an Argument”, Sidebar: Make Your Claims Thematically Explicit</p> <p>Reading: Various Contributors, “Room for Debate: How to Fund the Arts in America” (introduction and seven sections)</p>
R Jan 24	<p>Redschoolhouse.org: “Make a Claim That Resolves a Problem Your Readers Care About”, Sidebar: Make a Claim that is Reasonable and Ethical, Sidebar: Make Sure Your Claim is Appropriately Qualified</p> <p>Reading: Tom Jacobs, “Musicals Have the Power to Change Minds”, Yale Richmond, "Cultural Exchange and the Cold War: How the Arts Influenced Policy" <i>on Collab</i></p>
<i>Week 3: Reasons</i>	
T Jan 29	<p>Redschoolhouse.org: “Distinguishing Reasons and Evidence”</p> <p>Film: Gene Kelly and Stanley Donen, <i>Singin’ In the Rain</i> (DVD on reserve at Clemons, RMC)</p>

	Reading: Marilyn M. Ewing, "'Gotta Dance!' Structure, Corruption, and Syphilis in <i>Singin' in the Rain</i> " <i>on Collab</i>
R Jan 31	<p>Redschoolhouse.org: "Choose a Useful Order for Your Reasons"</p> <p>Reading: Richard Dyer, "'I Seem to Find the Happiness I seek': Heterosexuality and Dance in the Musical" <i>on Collab</i></p> <p>Due: Potential Claim and Three Reasons for Paper 1</p> <p>Workshop Materials for Paper 1</p>
<i>Week 4: Evidence</i>	
T Feb 5	<p>Redschoolhouse.org: "What Counts as Evidence"</p> <p>Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema" <i>on Collab</i></p>
R Feb 7	<p>Due: Draft of Paper 1 for Workshop</p> <p>Workshop Paper 1 in Class</p>
<i>Week 5: Evidence Continued</i>	
T Feb 12	<p>In Class Viewing and Discussion: <i>Glee</i>, <i>The Muppet Show</i></p> <p>Due: Paper 1</p>
R Feb 14	<p>Redschoolhouse.org: "Explain Your Evidence" and "Cite Your Sources"</p> <p>Film: James Bobin, <i>The Muppets</i> (DVD on reserve at Clemons, RMC)</p> <p>Reading: Rebecca Ann Rugg, "What it Used to Be: Nostalgia and the State of the Broadway Musical" <i>on Collab</i></p>
<i>Week 6: Acknowledgement and Response</i>	
T Feb 19	<p>Alderman Library Research Workshop</p> <p>Due: Revision of Paper 1</p>
R Feb 21	<p>Redschoolhouse.org: "Accommodate Alternative Points of View" and "Acknowledge and Respond to Readers' Objections"</p> <p>Reading: "The Muppets Are Communist, Fox Business Network Says" (article and video)</p>
<i>Week 7: Warrants</i>	
T Feb	Redschoolhouse.org: " State the Principles that Link Your Claims, Reasons, and Evidence "

26	<p>Film: Robert Wise and Jerome Robbins, <i>West Side Story</i> (DVD on reserve at Clemons, RMC)</p> <p>Reading: Brian Rokos, "San Bernardino: Gang Fight Sparked <i>West Side Story</i>"</p>
R Feb 28	<p>Warrants Day Two, A and R Review if Necessary (no new LRS material)</p> <p>Reading: Rubén Salinas Stern, "West Side Story Stereotypes Puerto Ricans,"</p> <p>Marilyn Kern-Foxworth, "Aunt Jemima: The Most Battered Woman in America Rises to the Top" <i>on Collab</i> (p.77-82, section titled "Anatomy of a Stereotype")</p>
<i>Week 8: Paper 2</i>	
T Mar 5	<p>Due: Draft of Paper 2</p> <p>Workshop Paper 2 in Class</p>
R Mar 7	<p>Due: Paper 2</p> <p><i>Class will not meet</i></p>
<i>Spring Break</i>	
<i>Week 9: Midterm Portfolios</i>	
T Mar 19	<p>Due: Midterm Portfolio Draft</p> <p>Portfolio Workshopping in Class</p>
R Mar 21	<p>In Class Viewing and Discussion: <i>Glee</i></p> <p>Due: Midterm Portfolios</p>
UNIT 2: PROBLEM FRAMES	
<i>Week 10: Problem Frames, Midterm Conferences This Week Outside Class</i>	
T Mar 26	<i>No class for midterm conferences</i>
R Mar 28	<p>Redschoolhouse.org: "Problem Frames Start Here" and "Problem Frame Elements"</p> <p>Film: Jim Sharman, <i>The Rocky Horror Picture Show</i></p> <p>Reading: Mark Siegel, "<i>The Rocky Horror Picture Show: More Than A Lip Service</i>" <i>on Collab</i></p>

<i>Week 11: Problem Frames Continued</i>	
T Apr 2	<p>Redschoolhouse.org: “State the Consequences of a Conceptual Problem by Answering ‘So What?’”</p> <p>Reading: Patrick T. Kinkade and Michael A. Katovich, “Toward a Sociology of Cult Films: Reading Rocky Horror” <i>on Collab</i> (p.198 to end, section entitled "A Case Study: <i>The Rocky Horror Picture Show</i>")</p> <p>Philip Kennicott, Art has yet to face up to homosexuality</p>
R Apr 4	<p>Due: Draft of Paper 3</p> <p>Workshop Paper 3 in Class</p>
UNIT 3: STYLE	
<i>Week 12: Characters</i>	
T Apr 9	<p>Joss Whedon, <i>Dr. Horrible’s Sing-Along Blog</i> in Class</p> <p>Due: Paper 3</p>
R Apr 11	<p>Redschoolhouse.org: “Sentences Tell Stories” and “Choose the Right Type of Character for Your Story”</p> <p>Reading: Webmaster of www.whedon.info, "‘Dr. Horrible’ Web Series – Writers’ Strike Impact Not So Horrible"</p> <p>Various Commenters, "Share Your Thoughts: The Writers Guild Strike" (read through the comments section when you scroll down, through the first 50 or so)</p>
<i>Week 13: Paper 4</i>	
T Apr 16	<p>Due: Draft of Paper 4</p> <p>Workshop Paper 4 in Class</p>
R Apr 18	<p>Due: Paper 4</p> <p>In Class Viewing and Discussion: <i>Pitch Perfect</i></p>
<i>Week 14: Actions, Portfolio Workshopping</i>	
T Apr 23	<p>Redschoolhouse.org: “Make Key Actions Verbs”</p> <p>In Class Music Video Viewing and Discussion: Lady Gaga, "Born This Way," and Rebecca Black, "Friday"</p>
R Apr	Due: Final Portfolio Drafts

25	Workshop Final Portfolio in Class
<i>Week 15: Conclusions</i>	
T Apr 30	Due: Final Portfolios Evaluations, Reflections, and Conclusions Reading: Matt Brennan, “Now and Then: The Long, Slow Death of the Movie Musical”