



ENG 585: The Musical
Fall 2005
Mondays 6:00-10:00, Caldwell G107

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Office Hours: Mon. 2:30-3:30, Wed. 11:15-12:15, other times by appointment.

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Course Description and Expectations:

This course will provide an in-depth exploration of the musical genre's international history. Weekly readings will aid us in establishing a critical framework for approaching this diverse genre. Screenings of films from several different countries will enable our exploration of the different forms that the musical has taken in a variety of national contexts. The genre's surprising flexibility will allow us to investigate musicals that run the spectrum from romantic entertainment to dark social commentary. Students are expected to come to class ready to discuss the readings and to actively participate in our post-screening conversations. Grades will be determined by a close-reading paper, a final research paper on a musical-related topic, and a final examination.

Academic Integrity:

Academic dishonesty of any kind will not be tolerated and will result in a failing grade in the course. Please see http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html for an explanation of academic integrity and of the consequences for violating it.

Grades:

Your final grade will be determined as follows:

Close-Reading Paper: 20%

Final Paper Workshop: 10%

Final Research Paper: 50%

Final Exam: 20%

All assignments will be graded with letter grades using a plus/minus scale, or on a point system with an equivalent scale.

Outside of Class:

The extra-curricular exploration you can do in theaters, on cable, at the library, or through rental will both enrich your knowledge and may also be a way for you to stumble into a paper idea. This semester there is a series, "Revisiting the 1970s: New Takes on the American Musical," taking place here at Witherspoon theater, <http://www.ncsu.edu/cinema/>, with screenings of four 1970s musicals: *Willy Wonka & the Chocolate Factory* on September 8, *Nashville* on September 15, *New York, New York* on September 22, and *Rock 'N' Roll High School* on September 29. All films start at 7:00 p.m. and are free.

Book:

Cohan, Steven ed. *Hollywood Musicals, The Film Reader*. New York: Routledge, 2002.

Articles:

The following readings will be available on "e-reserve": <http://www.lib.ncsu.edu/rbr/> under Eng585. Print out all articles and bring them to class on the days we will be discussing them.

Baldwin, James. "Carmen Jones: The Dark is Light Enough." *Notes of a Native Son*. Boston: The Beacon Press, 1955. 46-54.

Dissanayake, Wimal. "Globalization and Cultural Narcissism: Note on Bollywood Cinema." *Asian Cinema*. 15 (Spring/Summer 2004): 143-150.

Kinder, Marsha. "Moulin Rouge." *Film Quarterly*. 55:3 (2002). 52-59.

Knight, Arthur. "Hollywood's Black-Cast Musicals: A Schematic." *Disintegrating the Musical*. Durham: Duke University Press, 2002. 126-127.

Kripalani, Coonoor. "Coming of Age: Bollywood Productions of the Nineties." *Asian Cinema*. 12 (Spring/Summer 2001): 29-48.

Lindeperg, Sylvie and Bill Marshall. "Time, History and Memory in *Les Parapluies de Cherbourg*." Exeter: Intellect, 2000. 98-106.

Mizejewski, Linda. "Doesn't My Body Drive You Wild With Desire? Fosse's *Cabaret*." *Divine Decadence: Fascism, Female Spectacle, and the Makings of Sally Bowles*. Princeton: Princeton University Press, 1992. 200-235.

Morris, Mitchell. "*Cabaret*, America's Weimar..." *American Music*. 22, no. 1 (Spring 2004): 145-157.

Ray, Satyajit. "Those Songs." *Our Films Their Films*. New York: Hyperion, 1994. 72-75.

Rickard, Sue. "Movies in Disguise: Negotiating Censorship and Patriarchy Through the Dances of Fred Astaire and Ginger Rogers." *Approaches to the American Musical*. Ed. Robert Lawson-Peebles. Exeter: University of Exeter Press, 1996. 72-88.

Smith, Jeff. "Black Faces, White Voices: The Politics of Dubbing in *Carmen Jones*." *The Velvet Light Trap*. 51 (Spring 2003): 29-42.

Telotte, J.P. "The New Hollywood Musical: From *Saturday Night Fever* to *Footloose*." *Genre and Contemporary Hollywood*. Ed. Steve Neale. London: BFI, 2002. 48-61.

Tinker, Chris. "Jacques Demy's *Les Demoiselles de Rochefort*: Beyond the Hollywood Film Musical." *Australian Journal of French Studies*. 41:1 (2004). 37-47.

Yanc, Jeff. "'More Than a Woman': Music, Masculinity and Male Spectacle in *Saturday Night Fever* and *Staying Alive*." *The Velvet Light Trap*. 38 (1996). 39-50.



The Musical Syllabus for Fall 2005

Musical Roots & Hollywood's Golden Age

- Mon Aug 22 *Love Me Tonight* (1932) 89 min., USA, dir. Rouben Mamoulian
Clip: *The Jazz Singer* (1927), dir. Alan Crosland
The Broadway Melody (1929), dir. Harry Beaumont
Read: "Introduction: Musicals of the Studio Era" (Cohan, 1-15)
Rick Altman, "The American Film Musical as Dual-Focus" (Cohan 41-51)
- Mon Aug 29 *Gold Diggers of 1933* (1933) 96 min., USA, dir. Mervyn LeRoy
Clip: *42nd Street* (1933), dir. Lloyd Bacon
Gentlemen Prefer Blondes (1953), dir. Howard Hawks
Read: Martin Rubin, "Busby Berkeley & the Backstage Musical" (Cohan, 53-62)
Patricia Mellencamp, "Sexual Economics" (Cohan, 65-76)
Pamela Robertson, "Feminist Camp in *Gold Diggers*" (Cohan, 129-142)
Linda Mizejewski, "Beautiful White Bodies" (Cohan, 183-193)
- Mon Sep 5 CLASSES CANCELLED: Labor Day
- Mon Sep 12 *Top Hat* (1935) 101 min., USA, dir. Mark Sandrich
Clip: *Follow the Fleet* (1936), dir. Mark Sandrich
Pennies from Heaven (1981), dir. Herbert Ross
Read: Richard Dyer, "Entertainment and Utopia" (Cohan, 19-30)
Steven Cohan, "Feminizing the Song-and-Dance Man" (Cohan, 87-102)
Sue Rickard, "Movies in Disguise" (e)
- Mon Sep 19 *Singin' in the Rain* (1952) 103 min., USA, dir. Stanley Donen/Gene Kelly
Clip: *The Red Shoes* (1948), Michael Powell & Emeric Pressburger
A Clockwork Orange (1971), dir. Stanley Kubrick
Read: Carol Clover, "Dancin' in the Rain" (Cohan, 157-174)
Jane Feuer, "The Self-reflective Musical" (Cohan, 31-40)
- Mon Sep 26 *Carmen Jones* (1954) 105 min., USA, dir. Otto Preminger,
Clip: *Cabin in the Sky* (1943), dir. Vincente Minnelli
Read: Arthur Knight, "Hollywood's Black-Cast Musicals" (e)
Jeff Smith, "Black Faces, White Voices" (e)
James Baldwin, "Carmen Jones: The Dark is Light Enough" (e)

Close Reading Paper Due

Radical Variations?: Musicals in the 1960s and 1970s

- Mon Oct 3 *Les Parapluies de Cherbourg* (1964) 87 min., France, dir. Jacques Demy
 Clip: *Une Femme est une Femme* (1961), dir. Jean Luc Godard
Lola (1961), dir. Jacques Demy
 Read: Lindeperg & Marshall, "Time, History and Memory in *Les Parapluies*" (e)
- Mon Oct 10 *Les Demoiselles de Rochefort* (1967) 120 min., France, dir. Jacques Demy
 Clip: *An American in Paris* (1951), dir. Vincente Minnelli
 Read: Chris Tinker, "Jacques Demy's *Les Demoiselles de Rochefort*" (e)
- Mon Oct 17 *Cabaret* (1972) 124 min., USA, dir. Bob Fosse
 Clip: *Der Blaue Engel* (1930), dir. Josef von Sternberg
Meet Me in St. Louis (1944), dir. Vincente Minnelli
The Pajama Game (1957), dir. George Abbot/Stanley Donen
 Read: Mitchell Morris, "*Cabaret*, America's Weimar..." (e)
 Linda Mizejewski, "Doesn't My Body Drive You Wild..." (e)
- Mon Oct 24 *Saturday Night Fever* (1977) 118 min., USA, dir. John Badham
 Clip: *West Side Story* (1961), dir. Jerome Robbins/Robert Wise
 Read: J.P. Telotte, "The New Hollywood Musical" (e)
 Jeff Yanc, "More Than a Woman" (e)

Inheritors and Innovators: Contemporary Musicals & International Contexts

- Mon Oct 31 *Devdas* (2002) 184 min., India, dir. Sanjay Leela Bhansali
 Read: Satyajit Ray, "Those Songs" (e)
 Coonoor Kripalani, "Coming of Age" (e)
 Wimal Dissanayake, "Globalization and Cultural Narcissism" (e)
- Mon Nov 7 *Dong (The Hole)* (1998) 95 min., Taiwan, dir. Ming-Liang Tsai
 Read: Jean-Pierre Rehm, "Scouting: An Interview with Tsai Ming-Liang" (e)
Paper Topic Roundtable
- Mon Nov 14 *Jeanne et le Garçon Formidable* (1998), Fr., Olivier Ducastel/Jacques Martineau
Paper Workshop (8-10 page draft due)
- Mon Nov 21 *Dancer in the Dark* (2000) 140 min., Denmark, dir. Lars Von Trier
 Clip: *The Sound of Music* (1965), dir. Robert Wise
 Read: Gavin Smith, "Imitation of Life" (e)
- Mon Nov 28 *Moulin Rouge* (2001) 127 min., Australia/USA, dir. Baz Luhrmann
 Read: Marsha Kinder, "Moulin Rouge" (e)
Final Papers Due
- Mon Dec 5 Final Exam, 6:00-9:00 p.m.
 There is no way to make up the final examination.