

Syllabus

BROADWAY BEYOND LIGHTS: MUSICALS THAT CHANGED FOREVER THE THEATER DISTRICT IN NYC

A. General Information

1. Academic Unit	UNDERGRADUATE VICERECTOR OFFICE					
2. Program	Humanities Track					
3. Spanish name	BROADWAY DETRÁS DE LAS LUCES: MUSICALES QUE CAMBIARON PARA SIEMPRE LA INDUSTRIA DEL TEATRO EN NYC					
4. Code	HTR20246					
5. Location in the curriculum	BACHELOR/DEGREE					
6. Credits	8					
7. Type of course	Mandatory		Elective	X	Optional	
8. Duration	Bimonthly		Semi-annual	X	Annual	
9. Modules per week	Theoretical	2	Practical		T.A.	
10. Class hours	Classes	68	Teaching Assistance			
11. Prerequisites	None					

B. Contribution to the Graduate's Profile

Bearing in mind the changes in the labour market, mainly those related to the global environment, diversity, and an interdisciplinary view, Universidad del Desarrollo intends to educate students through an educational project that allows them to develop new skills, competencies, and knowledge. Students receive a solid education in their branch of knowledge, consistent with the needs of the working world so that they successfully enter their professional field at the end of undergraduate education. Thus, Track courses are designed with the aim of helping students gain enriching learning experiences through extra-disciplinary education that prepares them for changing and challenging employment standards.

The course "BROADWAY BEYOND LIGHTS: MUSICALS THAT CHANGED FOREVER THE THEATER DISTRICT IN NYC" is part of the **Humanities Track** and aims to reflect on how art often acts as an agent of change by highlighting and addressing latent social issues that, due to their complexity, tend to remain stagnant and invisible. In these cases, art goes beyond a mere need to communicate, entertain, and move, seeking to present a critique and leave the audience with questions that allow

them to see social, artistic, and political phenomena from a different perspective. In this way, the course seeks to contribute to the competencies of Critical Thinking and Communication by presenting Musical Theater as a different language through which to deliver messages, raise concerns, and question the structure of society.

C. General Competencies and Learning Outcomes from the Course

Generic Competencies	General Learning Outcomes
<i>Communication</i>	<p>Analyzes the role of art in social movements and how society addresses, clarifies, or obscures political and social conflicts.</p> <p>Analyzes Musical Theater as an effective and efficient agent of change in terms of highlighting social issues through an artistic/cultural language.</p>
<i>Critical Thinking</i>	

D. Units, Content and Learning Outcomes

Units and Content	Competency	Learning Outcomes
<p>Unit I: The Birth of Modern Musical Theater</p> <ul style="list-style-type: none"> • Origins and evolution of Musical Theater. • Pioneering works that laid the foundations of the genre. • Examples of emblematic cases of scenic innovation: “Show Boat” (1927) and “Oklahoma!” (1943). 	<p><i>Critical Thinking</i></p> <p><i>Communication</i></p>	<p>Identifies the historical and social contexts that gave rise to modern Musical Theater in New York through the review of videographic and bibliographic sources.</p> <p>Distinguishes the key characteristics of the early musicals that defined the genre and their respective impact on the audience of the time through the analysis of emblematic works and class discussions.</p> <p>Explains how these musicals reflected and responded to the social and cultural changes of their time through oral presentations and critical essays.</p>

<p>Unit II: The Golden Age of Broadway</p> <ul style="list-style-type: none"> • The rise of Musical Theater during Broadway's golden age. • Cultural impact and artistic evolution of the musicals from this era. • Emblematic cases: “West Side Story” (1957) and “The Sound of Music” (1959). 	<p><i>Communication</i></p> <p><i>Critical Thinking</i></p>	<p>Identifies the changes in the production and presentation of musicals during the 1940s to 1960s through the study of specific examples and comparison of techniques used in that era.</p> <p>Deduces the impact of iconic composers and lyricists such as Richard Rodgers, Oscar Hammerstein II, Leonard Bernstein, and Stephen Sondheim through the investigation of their works and the evaluation of their influence on musical theater.</p> <p>Infers how musicals of the era, like “West Side Story” (1957) and “The Sound of Music” (1959), addressed social and political issues through critical reading of librettos and seminar discussions.</p> <p>Debates the role of Broadway in shaping American cultural identity and its influence on other artistic expressions through directed debates and comparative research projects.</p>
<p>Unit III: Musical Theater as an Agent of Social Change</p> <ul style="list-style-type: none"> • Musical Theater as a tool for social change through addressing controversial topics. • Impact of certain musicals on public debate. 	<p><i>Critical Thinking</i></p> <p><i>Communication</i></p>	<p>Identifies iconic musicals in terms of social justice, civil rights, and other issues like “Rent” (1996) and “Hamilton” (2015) through critical analysis of their librettos and performances.</p> <p>Analyzes the narrative and staging techniques used in these musicals to communicate complex messages and provoke changes in audience perception through case studies and class discussions.</p> <p>Designs essays and/or artistic presentations that explore the effectiveness of musical theater as a medium for reflection and social change, through the creation of original material and/or the review and reinterpretation of material covered in class.</p>

E. Teaching Methods

For the development of the course, a mixture of Online Learning, Experiential Learning, and Flipped Learning will be used. Online Learning along with Flipped Learning will allow us to progress more rapidly through the content, thereby making the most of classroom time to develop a more experiential learning environment focused on applying specific techniques and language of Musicals. Each session will include discussions on the material learned, individual and group exercises, and assessments that pave the way towards the artistic challenges students wish to undertake and the messages (social context and critique) they aim to develop.

The initial unit will employ Flipped Learning strategies so that students can build communication skills and analytical vision through discussions, exercises, and projects, enabling them to be active agents in their educational process within the classroom. They will demonstrate their understanding through presentations and artistic works.

In the second unit, classes will involve lectures and case studies on iconic Musicals. Script and score readings will aid in understanding musical structure and composition. Artistic presentations will explore the messages within the works, fostering artistic vision and representation skills. Group projects will require students to research key composers and lyricists, with discussions and debates focusing on the impact of Musicals on popular culture of their time.

The third unit will focus on reading and critically analyzing academic articles and theatrical reviews of the Musicals studied. Expository classes will lead to debates on the social impact of these Musicals. Presentations will allow students to explore the role of musical theater in addressing social issues and creating artistic representations of memorable excerpts that resonate deeply with them, offering a contemporary social and artistic reinterpretation.

F. Evaluation Strategies

There are 2 assessments planned for the semester, which will be conducted in groups. The evaluation process will include assessments by the teacher, self-assessments, and peer assessments. The remaining percentage of the exam grade will be composed of a series of evaluations, which may include:

- Written assignments (critiques, essays, and/or reports)
- Oral presentations
- In-class workshops
- Stage performances

Assistance Requirement:

The course includes a mandatory attendance requirement, which implies that the student who does not comply with this requirement will not have the right to take the Final Exam of the subject, as stipulated in the Academic Regulations for Regular Students. The number of absences allowed will be detailed in the respective calendars of each course and/or academic activity, and will be informed at the beginning of the teaching period for each of them.

Note: In case the course is delivered in virtual mode, attendance record will also be part of the approval criteria. This record will be done as follows:

1. **Synchronous virtual class:** attendance will be registered during the session, considering the connection to the class at the time it is delivered, according to the schedule defined in the course.
2. **Asynchronous virtual class:** attendance will be considered by the timely completion of assignments, tasks, or any deliverable at the time and date previously requested.
3. **Blended course:** attendance to face-to-face and virtual classes will be registered according to the class schedule defined for the subject. In the case of virtual classes, it will be during the session, considering the connection to it at the time it is delivered or by the timely completion of assignments, tasks, or any deliverable at the time and date previously requested.

G. Learning Resources

Mandatory Reading

- Kantor, M., & Maslon, L. (2004). Broadway: The American Musical. Applause Theater Books.
- Decker, T. (2015). Show Boat: Performing Race in an American Musical. Oxford University Press.
- Mordden, E. (1992). Rodgers & Hammerstein. Harry N Abrams Inc.
- Purdum, T. (2018). Something Wonderful: Rodgers and Hammerstein's Broadway Revolution. Henry Holt and Co.
- Sondheim, S. (2010). Finishing the Hat. Knopf.
- Larson, J. (1997). Rent. It Books.
- Miranda, L., & McCarter, J. (2016). Hamilton: The Revolution. Grand Central Publishing.
- Everett, W., & Laird, P. (2017). The Cambridge Companion to the Musical. Cambridge University Press.

Other Resources

- Latest News
- Movies and/or Documentaries
- Musicals on billboard