

THTR 211 Theory and Practice of World Theatre II

Monday/Wednesday 3:30 – 4:50 pm SAL 101

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Office hours: Monday and Tuesday 11:15 -12:15 and by appointment

This course will survey theatre written and produced in Europe and the Americas between the early 17th century and the mid nineteenth century. We will begin where THTR 210 leaves off: with English theatre after Shakespeare and, trying to keep as chronological as possible, examine larger movements of this period and their influences on each other. We will look at the Spanish Golden Age, 17th-century French Theatre, England's Restoration Comedy, French Neoclassicism, English Augustan Comedy, the influence of Italy's *Commedia dell'Arte* tradition, Ballad Opera, Comedy of Manners, and Melodrama. Our focus will be on these plays as works written for live performance on the stages and for the audiences of their time as well as how we can stage them today as living art and how their structures continue to influence theatre today.

Recommended preparation: THTR 125, THTR 210

Learning Objectives

- Building knowledge and appreciation for western dramatic works written from the seventeenth through nineteenth centuries
- Honing the ability to read and analyze these dramatic works in terms of production and performance
- Analyzing dramatic texts through close and careful reading
- Understanding the ideas and controversies addressed by these works in their cultural, historical, and theatrical contexts
- Developing a working knowledge of the collaborative relationships between actor, text, theatre event, and the audience, both in the historical period and today.
- Learning to discover the immediacy of dramatic works written in another historical period
- Sharpening critical thinking by writing essays that argue a thesis through textual evidence

Required Reading

Books Sold at Bookstore:

Dekker and Middleton, *The Roaring Girl*

W. W. Norton & Company; Reprint edition (January 3, 2011)

Lope de Vega, *Fuenteovejuna* (translator, Stanley Applebaum)

Dover Publications; Bilingual edition (June 18, 2002)

Sor Juana Inez de la Cruz, *House of Desires* (translator, Catherine Boyle)
Oberon Books (April 1, 2005)

Molière, *Tartuffe* (translator, Maya Slater)
Oxford University Press; Reissue edition (July 15, 2008)

Behn, *The Rover*
Create Space Independent Publishing Platform (Nov. 2, 2014)

Centlivre, *The Wonder*
Broadview Literary Texts

Gay, *The Beggar's Opera*
Creative Space Independent Publishing Platform (2014)

Racine, *Phèdre* (translator, Ted Hughes)
28 Feb 2000 Farrar Straus Giroux

Servant of Two Masters (translator, Lee Hall)
Bloomsbury Methuen Drama (2011)

Gay, *The Beggar's Opera*
Creative Space Independent Publishing Platform (2014)

Cowley, *The Runaway*
University of California Libraries (January 1, 1776)
Creative Space Independent Publishing Platform

Boucicault, *The Octoroon*
Creative Space Independent Publishing Platform

Assignments:

There will be two writing assignments. The first will be a 3 to 4 page paper addressing a dramaturgical issue in one of the 17th-century plays we are examining. You will be graded on your ability to state your thesis clearly, develop your argument based on textual specifics, and draw logical conclusions from your analysis. Grammar, lucidity, and creativity are important. This paper will be due Wednesday, September 20 at 5pm and will be submitted on Blackboard.

The second writing assignment will be a 5 to 6 page paper on one or two of the later plays we are examining. We will discuss the range of possible approaches in class, but if you want to think about this in advance, you might consider the difficulties in staging the play today or modern adaptations of the play. Other issues you may address are the play's strengths and weaknesses, particular staging issues it poses, what is particularly interesting about the characters or their relationships to each other. Again, what I am interested in is your ability to

analyze a play script and explore how it would work on a stage and in relation to an audience. I highly recommend consulting historical sources and academic sources about the play's stage history. You will be graded on your ability to state your thesis clearly, develop your arguments based on specifics in an organized, grammatical fashion, as well as how you draw conclusions based on your evidence, your willingness to take risks, and your creativity. This paper will be due Monday, November 7 at 5pm and will be submitted on Blackboard.

No late assignments shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

There will be a midterm in class on Wednesday, October 19. It will be closed book and consist of short answer questions and one essay to determine if you are up to date and understand the material.

Be prepared for unannounced pop quizzes on material and/or an occasional short in-class writing assignment.

The final exam will consist of two essays, each selected from several choices. It will offer you a chance to synthesize what we have discussed and read over the semester.

Your class participation grade will be gauged by your TA's in your discussion section.

Assignment	Points	%of Grade
Writing Assignment 1	100	15
Writing Assignment 2	100	20
In class quizzes and writing assignments	100	15
Midterm		20
Final	100	20
Participation	100	10
TOTAL	700	100

Grading Policy

Excellent: A (4) = 100-93; A- (3.7) = 93-90

Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80

Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70

Poor: the D range (1.3-0) = 60s; F (0) = 73-70

- “Excellent” indicates that the student couples clear understanding of the class material with original and creative insight; “Good” means that the student demonstrates a clear understanding of the material; “Average” indicates that the student demonstrates a general understanding of the material but with some gaps; “Poor” indicates that there are identifiable gaps in the student’s understanding of the class material; “Failure” is the result of the student not having completed his or her assignments coupled with poor understanding of the material.
- When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been good, and will be weighted toward the negative end of the scale for those with poor attendance and participation.

Academic Conduct

Electronic Devices

The use of electronic devices (such as laptops, cellphones, tablets, etc.) is not permitted in the classroom. Use of these devices will result in your being asked to leave the classroom and being counted as absent for that day.

Exception: If you have a different learning style that requires you to use a laptop or tablet in the classroom, please provide your instructor with a letter from the Office of Disability Services and Programs and an exception will be granted to you.

Plagiarism

Plagiarism is the unacknowledged and inappropriate use of the ideas or wording of another writer. Plagiarism undermines the intellectual collaboration -- the exchange of ideas -- that should mark academic discourse because it permits the writer to avoid any genuine involvement with the concepts or opinions of others. Because the false discourse of plagiarism corrupts values to which the university community is fundamentally committed -- the pursuit of knowledge, intellectual honesty -- **plagiarism is considered a grave violation of academic integrity and the sanctions against it are correspondingly severe (sanctions recommended by the university range from a grade of "F" in the course to suspension from the university).** Most simply, plagiarism can be characterized as "academic theft."

As defined in the University Student Conduct Code (published in the current [SCampus](#)), plagiarism includes:

- "The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near verbatim form;"
- "The submission of material subjected to editorial revision by another person that results in substantive changes in content or major alteration of writing style;" and
- "Improper acknowledgment of sources in essays or papers." (§11.11)

Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>

Sexual Harrassment & Reporting

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Disability Services

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in GFS 120 and is open 8:30 am to 5:00 pm, Monday through Friday. The phone number for DSP is 213-740-0776.

Course Outline

All readings should be completed before arriving to class on the listed day.

Monday, August 22

Introduction

History, Theatre Buildings, Staging in Europe in the 17th century

Wednesday, August 24

Dekker and Middleton, *The Roaring Girl*

Monday, August 29

The Roaring Girl

First paper assigned

Wednesday, August 31

Spanish Golden Age and its Theatre

Lope de Vega, *Fuenteovejuna*

Monday, September 5 Labor Day – No Class

Wednesday, September 7

Fuenteovejuna

Monday, September 12

Sor Juana de la Cruz, *House of Desires*

Wednesday, September 14

House of Desires

Monday, September 19

17th Century Theatre in France

Molière, *Tartuffe*

Wednesday, September 21

Tartuffe

First paper due on Blackboard by 5 pm

Monday, September 26

England and the Restoration

Behn, *The Rover*

Wednesday, September 28

The Rover

Monday, October 3 (Rosh Hashanah)

French Neoclassicism

Racine, *Phèdre*

Wednesday, October 5

Phèdre

Monday, October 10

The Glorious Revolution and Augustan Comedy
 Centlivre, *The Wonder*

Wednesday, October 12 (Yom Kippur)

The Wonder

Monday, October 17

Review

Second paper assigned

Wednesday, October 19

Midterm

Monday, October 24

Italian *Commedia dell'Arte* traditions

Wednesday, October 26

Goldoni, *Servant of Two Masters*

Monday, October 31

Wednesday, November 2

Servant of Two Masters

Monday, November 7

Opera and Ballad Opera

Gay, The Beggar's Opera

Second paper due on Blackboard by 5 pm

Wednesday, November 9

The Beggar's Opera

Monday, November 14

Cowley, *The Runaway*

Wednesday, November 16

The Runaway

Monday, November 21

Nineteenth-Century Melodrama

Boucicault, *The Octaroon*

Wednesday, November 23 Thanksgiving No Class!

Monday, November 28

The Octaroon

Wednesday, November 30

Review

Last day to submit rewrites of papers

Final Exam: Monday, December 12 2 – 4 pm