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.

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Writing Assignment 1</td>
<td>100</td>
<td>15</td>
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<tr>
<td>Writing Assignment 2</td>
<td>100</td>
<td>20</td>
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<tr>
<td>In class quizzes and writing assignments</td>
<td>100</td>
<td>15</td>
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<tr>
<td>Midterm</td>
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<tr>
<td>Final</td>
<td>100</td>
<td>20</td>
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<tr>
<td>Participation</td>
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<td>10</td>
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<tr>
<td>TOTAL</td>
<td>700</td>
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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. 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 Harassment & 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
Bouicault, *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