



GESM 120g: Humanistic Inquiry
The Early Modern Entertainment Industry

Units: 4
Spring 2018
Tue-Thu 2-3.20pm

Location: VKC 200

Instructor: Andrew McConnell Stott

Office: ADM 304H

Office Hours: Flexible, best to make an appointment
by emailing Tracie Cacatian: cacatian@usc.edu

Contact Info: astott@usc.edu

Course Description

When we think of the “entertainment industry,” we naturally think of the global enterprise that has built up around mass media in the twentieth and twenty-first centuries. Humans, however, have written and performed for the purposes of creating art and producing profit for centuries, organizing their profession, cultivating audiences and patrons, navigating governments and censorship, responding to changes in taste, and actively seeking out fame and fortune. Many of the concerns of the modern entertainment industry go back a remarkably long way – whether it be the hype and advertising on which the industry thrives, issues of celebrity and populism, the use of novelty to attract a crowd, the development of new and hybrid forms of entertainment, developing lucrative “franchises,” or deploying new technologies in the service of entertainment.

This course will examine the roots of those ideas in the theatrical culture of early-modern Britain. Beginning with the medieval mystery plays and concluding with the ascendancy of the Georgian patent theatres, we will read and discuss works spanning from the late medieval period through to the eighteenth century. This generous timespan covers some of the most artistically rich and interesting periods in British history, including the Elizabethan and Jacobean eras, the Civil War and crises of succession, and the formulation of bourgeois civil society and the public sphere. Course material will focus on four key areas:

1. **Playing Spaces:** the development and evolution of the physical spaces within which entertainment takes place, including technical innovations and their effect on drama;
2. **Actors and Audiences:** questions of celebrity and identity, including the introduction of female performers, the behavior of audiences, and theatrical riots and controversies;
3. **Blockbusters:** Stage successes, experiments in form, and the economics of the early-modern entertainment industry;
4. **The Shakespeare Franchise: Rewriting, Reworking, Revision:** Shakespeare and adaptations of Shakespeare from the Elizabethan period to the end of the eighteenth century.

Required Reading

All texts are available at no cost as PDF's or links to electronic editions via Blackboard (although your reading experience and comprehension will be unquestionably enhanced by buying or borrowing a good, well-annotated modern edition of each play). ***Please ensure you have read the assigned week's reading prior to the class and are ready to discuss it.***

Anon., *Everyman*

Francis Beaumont and John Fletcher, *The Knight of the Burning Pestle*

Aphra Behn, *The Rover*

Susanna Centlivre, *The Busie Body*

Sir William D'Avenant, *Macbeth*
David Garrick, *The Jubilee*
John Gay, *The Beggar's Opera*
John Rich, *The Necromancer; or, Harlequin Doctor Faustus*
William Shakespeare, *Macbeth*
William Shakespeare, *Henry V*
William Shakespeare, *King Lear*
Nahum Tate, *King Lear*
John Thurmond, *Harlequin Doctor Faustus*

Learning Objectives

Upon completion of this course, students will be able to:

- a) Reflect on what it means to be human through close study of human experience through time and across diverse cultures;
- b) Cultivate a critical appreciation for various forms of human expression, including literature, language, philosophy and the arts, as well as develop an understanding of the contexts from which these forms emerge;
- c) Engage with lasting ideas and values that have animated humanity through the centuries for a more purposeful, more ethical, and intellectually richer life;
- d) Learn to read and interpret actively and analytically, to think critically and creatively, and to write and speak persuasively;
- e) Learn to evaluate ideas from multiple perspectives and to formulate informed opinions on complex issues of critical importance in today's global world.

Assignments and Weighting

This course will be assessed by means of the following activities and assignments:

1. Participation – There is no attendance requirement for this class although two of the assignments will be graded on group work, and participation in class discussion will also be graded. Discussion, collaboration, and the collective making and sharing of ideas represents the heart of humanistic inquiry, so approach these concepts in good faith and with the best intentions. The better the group dynamic, the more rewarding the class.
2. Timeline – The class will be divided into groups of 4 (ish). Throughout the semester, each group will collaborate to build a timeline of milestones in the early modern entertainment industry, connecting them to literary, cultural, social and political developments as appropriate. The format of the final product is entirely up to each group. **Due 4/26 in class.**

3. Mid-Term Paper – Takes the form of a short paper in which you will be asked to prepare a pitch to a production company describing your vision for a production of one of the texts we have studied, stating your argument for its relevance to a modern audience. **Due 3/9 by 11:59pm.**
4. Group presentation – Each group will be asked to review and summarize one of the course’s four focal points to the rest of the class and present a series of research questions for further study. Check the syllabus for your group’s schedule.
5. Final Exam – A take-home final paper or project. Multiple formats are acceptable (whatever inspires you – please discuss with me) but should constitute the equivalent effort of a 10-12 page critical essay. **Due 5/9 by 11:59pm.**

Assignment	Learning Objectives	% of grade
Participation	c, b, d, e	10
Mid Term Paper	a, c, d	15
Group Presentation	d, e	25
Timeline	b, c	25
Final Exam Paper	a, b, c, d, e	25
Total		100

Grading Scale

Course final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission

The group presentation and timelines will be presented in class according to the class schedule. The Mid-term and Final can be should be emailed to me (astott@usc.edu) no later than 11:59pm on the day marked for submission in the class schedule. Students will be penalized one fraction of a letter grade (+/-) for each 12 hour period they are late.

Grading Timeline

Feedback on timely submissions will be received within seven days.

Academic Integrity

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Plagiarists are the worst. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. 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>

Course Schedule

Please note that, per university policy, for each unit of in-class contact time, students are expected to devote two hours of out-of-class work per week over the course of the semester. This means you should plan to set aside at least **EIGHT HOURS** a week reading/writing/studying for this class.

Week	Date	Topic	Readings	Homework & Notes
1	1/9	Introduction & syllabus review		
	1/11	Lecture: The Early Modern Entertainment Industry		Divide into groups Start Timeline
Playing Spaces				
2	1/16	<i>Theatrum Mundi: Medieval</i>	Anon., <i>Everyman</i>	
	1/18		Anon., <i>Everyman</i>	
3	1/23	“All the World’s a Stage”: Elizabethan	William Shakespeare, <i>Henry V</i>	
	1/25	NO CLASS	NO CLASS	NO CLASS
4	1/30	Special Effects: Court Masque, Pantomime, <i>Eidophusikon</i>	John Rich, “The Necromancer” and John Thurmond, “Harlequin Doctor Faustus”	
	2/1	Group 1 presentation		
Actors and Audiences				
5	2/6	Audience Participation	Beaumont and Fletcher, <i>The Knight of the Burning Pestle</i>	
	2/15		Beaumont and Fletcher, <i>The Knight of the Burning Pestle</i>	
6	2/20	Female Spectators/ Spectacles	Aphra Behn, <i>The Rover</i>	

	2/22		Aphra Behn, <i>The Rover</i>	
7	2/27	Lecture: Actresses & the Emergence of Celebrity Culture		
	3/1	Group 2 presentation		
Blockbusters				
8	3/6	Comedy of Manners	Susana Centlivre, <i>The Busie Body</i>	
	3/8		Susanna Centlivre, <i>The Busie Body</i>	Mid Term Paper Due
SPRING BREAK				
9	3/20	Formal Innovation: The Ballad Opera	John Gay, <i>The Beggar's Opera</i>	
	3/22		John Gay, <i>The Beggar's Opera</i>	
10	3/27	Profit from Loss	David Garrick, <i>The Jubilee</i>	
	3/29	Group 3 presentation		
The Shakespeare Franchise: Rewriting, Reworking, Revision				
11	4/3	Lecture: The Shakespeare Franchise, 1589-1769		No class meeting: This class will be delivered via Blackboard
	4/5	Shakespeare in the Original	William Shakespeare, <i>Macbeth</i>	No class meeting: This class will be delivered via Blackboard
12	4/10	Shakespeare made "fitt"	William D'Avenant, <i>Macbeth</i>	
	4/12		William D'Avenant, <i>Macbeth</i>	
13	4/17	Shakespeare in the Original(s): Quarto & Folio	William Shakespeare, <i>King Lear</i>	
	4/19	Group 4 presentation		
14	4/24	Shakespeare Improved	Nahum Tate, <i>King Lear</i>	
	4/26	Groups present Timelines		Timelines Due
15		Week of 4/30: All Week - Scheduled Meetings to Discuss Final Papers		
	5/9	Final Project Due		

Student Support Services:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/sssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu