



USC SDA THTR 493B

Section 63210
Periods and Styles
Units: Two

Spring 2025

Fridays 12:00 pm - 1:50 pm

Location:

Kaprielian Hall 159 (KAP 159)

Instructor: Tom Buderwitz

Office Hours: upon request

Contact Info: e-mail: tbuderwi@usc.edu

Contact cell: 213.709.9044

(text messages)

Course Description

A survey of the influence of historical and cultural events, architectural, artistic, fashion, literary, musical and theatrical styles in reference to theatrical use. Beginning with 1650 (the Late Baroque) through the 18th, 19th and 20th centuries up to modern day.

Learning Objectives

Recall, organize and identify information about key time periods and architectural, cultural, artistic, literary, musical and fashion styles and key figures/achievements from the second half of the Baroque Period up to modern day. Assemble research projects highlighting specific artistic, music, architectural, and fashion related figures and styles from specific key time periods.

Prerequisite(s): THTR 493A

Co-Requisite(s): none

Concurrent Enrollment: none

Recommended Preparation: rest, the creative spirit and an open mind

Course Notes

Grading type (Letter).

The course will utilize blackboard for announcements, content uploads, assessments (assignments and tests) and grading.

Required Readings and Supplementary Materials

Required text: None

Description and Assessment of Assignments

We will work week to week on different chronological time periods starting from 1650 AD (the continuation of the Late Baroque) through the age of Enlightenment, The Romantic era, the Industrial Revolution (Victorian era), Twentieth century up to 2000/2025. There are Twelve (weekly) review-homework assignments. There are two (in class) quarter tests (no notes), a midterm exam (no notes) and a Final exam (no notes). There are Five research based assignments given (see below) during the semester. All assignments will be submitted via Brightspace. Formats for assignment submissions will be included with each assignment upon instruction and may vary depending on assignment type (PDF recommended for research assignments)

Semester Grading Breakdown

Assessment (Assignments/Exams)	Grade Points
1) Vermeer Project	5 pts.
2) Mozart Project	4 pts.
3) 17 th -19 th Century Architecture or Fashion Project	5 pts.
4) Impressionist Artist(s) Project	5 pts.
5) Film Paper	4 pts.
6) Homework Quizzes (12 Total @ 1.5 pts. Per)	18 pts.
7) Quarter Term Test (no notes)	6 pts.
8) Mid Term Exam (no notes)	22 pts.
9) Three Quarter Term Test (no notes)	6 pts.
10) Final Exam (no notes)	25 pts.

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 Policy

Assignments are due no later than 12pm on the date they are Scheduled for submission.

(Special allowances for deferred completion of assignments may be available upon request ahead of time)

Homework Quizzes are due no later than 12pm on the date they are Scheduled for submission.

Grading Timeline

I will do my best to grade and submit feedback within one-week of class for assignment projects, homework quizzes and exams. Assignment, Quiz and Exam grading will update in Brightspace.

Additional Policies

Late assignments will receive less than full marks and may not receive any marks depending on timing/level of work. Students are expected to adhere to all USC policies for conduct, behavior and decorum.

Please refrain from using cell-phones during class.

***** You are expected to attend all classes*.**

Course Schedule: A Weekly Breakdown

- Week #1 Friday January 17, 2025**
 Overview of THTR 493B / Review of Syllabus / Review of Assignment Types
In Class Presentation: 1650-1700 (Late Baroque / Rococo)
Assignment: review material: 1650-1700
Assignment: Brightspace Homework #1: 1650-1700
 (to be completed by 12pm Friday January 24, 2025)
Assignment: Research Project #1 VERMEER project
 (to be submitted by 12pm Friday January 24, 2025)
- Week #2 Friday January 24, 2025**
In Class Presentation: 1700-1740 (Early Georgian / Age of Enlightenment)
Assignment: review material: 1700-1740
Assignment: Brightspace Homework #2: 1700-1740
 (to be completed by 12pm Friday January 31, 2025)
- Week #3 Friday January 31, 2025**

In Class Presentation: 1740-1780 (Late Georgian / Age of Enlightenment)

Assignment: review material: 1740-1780

Assignment: Brightspace Homework #3: 1740-1780

(to be completed by 12pm Friday February 7, 2025)

Assignment: review material: 1650-1780 for in class Test February 7, 2025

Assignment: Research Project #2 MOZART project

(to be submitted by 12pm Friday February 7, 2025)

- **Week #4 Friday February 7, 2025**

In Class: Quarter Term Test (no notes) 1650-1780 via Brightspace

In Class Presentation: 1780-1820 (Empire/Regency/Romanticism)

Assignment: review material: 1780-1820

Assignment: Brightspace Homework #4: 1780-1820

(to be completed by 12pm Friday February 14, 2025)

- **Week #5 Friday February 14, 2025**

In Class Presentation: 1820-1850 (Victorian/Industrial)

Assignment: review material: 1820-1850

Assignment: Brightspace Homework #5: 1820-1850

(to be completed by 12pm Friday February 21, 2025)

- **Week #6 Friday February 21, 2025**

In Class Presentation: 1850-1875 (Victorian/Industrial/Impressionism)

Assignment: review material: 1850-1875

Assignment: Brightspace Homework #6: 1850-1875

(to be completed by 12pm Friday February 28, 2025)

**Assignment: Research Project #3 18th/19th Century Architecture
Or Fashion Project**

(to be submitted by 12pm Friday February 28, 2025)

Assignment: review all week #1 through week #6 material for in class review / Jeopardy

- **Week #7 Friday February 28, 2025**

In Class Review of Weeks #1-#6 (Review File) playing JEOPARDY!

Assignment: review study guide file in prep for Midterm Exam March 7, 2025

- **Week #8 Friday March 7, 2025**

MIDTERM EXAM (In person in Classroom KAP 159) via Brightspace

- **Week #9 Friday March 14, 2025**

In Class Presentation: 1875-1900 (Impressionism/La Belle Epoque)

Assignment: review material: 1875-1900

Assignment: Brightspace Homework #7: 1875-1900

(to be completed by 12pm Friday March 28, 2025)

- **Week #10 Friday March 21, 2025**
NO CLASS - SPRING BREAK
- **Week #11 Friday March 28, 2025**
In Class Presentation: 1900-1920 (Edwardian/Art Nouveau)
Assignment: review material: 1900-1920
Assignment: Brightspace Homework #8: 1900-1920
(to be completed by 12pm Friday April 4, 2025)
Assignment: Research Project #4 IMPRESSION ARTIST Project
(to be submitted by 12pm Friday April 11, 2025 TWO WEEKS)
- **Week #12 Friday April 4, 2025**
In Class Presentation: 1920-1940 (Art Deco)
Assignment: review material: 1920-1940
Assignment: Brightspace Homework #9: 1920-1940
(to be completed by 12pm Friday April 11, 2025)
Assignment: review material: 1875-1940 for in class test April 11, 2025
- **Week #13 Friday April 11, 2025**
In Class: Three Quarter Term Test (no notes) 1875-1940 via Brightspace
In Class Presentation: 1940-1960 (Mid Century Modern)
Assignment: review material: 1940-1960
Assignment: Brightspace Homework #10: 1940-1960
(to be completed by 12pm Friday April 18, 2025)
- **Week #14 Friday April 18, 2025**
In Class Presentation:: 1960-1980 (The Sixties/Seventies)
Assignment: review material: 1960-1980
Assignment: Brightspace Homework #11: 1960-1960
(to be completed by 12pm Friday April 25, 2025)
- **Week #15 Friday April 25, 2025**
In Class Presentation: 1980-2000
(Eighties/Nineties/Grunge/Deconstructivism)
Assignment: review material: 1980-2000
Assignment: Brightspace Homework #12: 1980-2000
(to be completed by 12pm Friday May 2, 2025)
Assignment: review all week #9 through week #15 material for in class review / Jeopardy
Assignment: Research Project #5 FILM paper
(to be submitted by 11am Friday May 9, 2025 TWO WEEKS)

- **Week #16 Friday May 2, 2025**
In Class Presentation: 2000-2024 (The Age of ???)
In Class Review of Weeks #9-#15 (Review File) playing JEOPARDY!
Assignment: review study guide file in prep for FINAL Exam May 9, 2025
- **Week #17 (FINAL EXAM) Friday May 9, 2025 *** (11:00am) *note time!!**
 Final Exam **IN PERSON (location TBD) via Brightspace**

ASSIGNMENT RUBRICS:

1) VERMEER project (assigned 1.17.25 – DUE 1.24.25)

Create a visual and textual presentation focused on any two paintings from Johannes Vermeer's oeuvre. Analyze and describe these works. Include Form, Composition, Color, Subject, Perspective, Texture, Fashion, Historical Details, Furniture, Architecture, Symbolism and Light. Compare similarities and differences of each piece. How are these two works considered today in the greater art world? Why is Vermeer still hugely popular today? What are your thoughts about these two works? Vermeer? His painting style? Subject matter? How does Vermeer render the light in these works? What qualities does it possess? Is there evidence of use of optics (lens)?

2) MOZART (music) project (assigned 1.31.25 – DUE 2.7.25)

Write an analysis paper on one piece of Mozart's music (suggested from the list below or any other Mozart piece – provide a link to what you have chosen (audio or audio/video). Provide: historical detail, cultural significance, contemporary usage, thoughts on composition, tone, form, and structure. Include detail on your personal thoughts re: Mozart, his music and particularly the piece you selected in detail. Why did you choose this? What about it spoke to you? How does Mozart's music make you feel? Why is Mozart considered the greatest composer of all-time still today?

- Eine Kleine Nachtmusik, I. Allegro
- Cosi fan Tutte: Overture
- Symphony No 40 in G minor, I. Molto Allegro
- The Marriage of Figaro: Overture
- Symphony No 42, Iv Molto Allegro
- The Magic Flute: Overture
- Piano Concerto No. 21 in C major, I. Andante
- Figaro's Aria (Non Piu' Andrai) From the Marriage of Figaro, K. 492
- Piano Sonata No. 11 in A Major, K 331: III. Alla Turca
- Don Giovanni: Batti, batti o bel Masetto
- Clarinet Concerto in A major, K. 622: II. Adagio
- Tuba Mirum from Requiem, K. 626

- Flute and Harp Concerto III, Rondeau. Allegro
- Così fan tutte: 'Soave sia il vento'
- Adagio and Fugue in C Minor
- Oboe Concerto in C Major, K. 314, I. Allegro aperto
- Horn Concerto No. 4 in E Flat, K. 495: III. Rondo (Allegro vivace)
- Quintet for Piano & winds in E Flat Major K. 452; ii Larghetto
- Quintet in A for Clarinet and Strings, K581
- Symphony No.36 in C, K425 – Linz
- Ave Verum Corpus, K618
- Concerto for Flute, Harp, and Orchestra in C major
- String Quartet No. 19 "Dissonance", K. 465
- Exsultate Jubilate, K. 165: Alleluia
- Mass in C Minor, "The Great," K. 427: VI. Qui tollis
- Kegelstatt Trio for Clarinet, Viola and Piano in E-Flat. 498 Rondeaux Allegretto
- Andante from Serenade in C Minor, K. 388 "Nacht Musik"
- The Queen of the Night's Vengeance Aria from the Magic Flute, K. 620
- Symphony No.41 in C, K551 – Jupiter

3) 18th / 19th Century ARCHITECTURE OR FASHION project (assigned 2.21.25 – DUE 2.28.25)

Create a visual and text based presentation on an Architectural style or Fashion style, of your choosing, that we covered this semester between 1650-1850. Provide numerous examples and details of this style. Show what specific elements make up this style. Discuss why this style was significant in its' time period and what influence it might have today.

Baroque, Restoration, Georgian, Regency, Federal, Gothic Revival, Greek Revival, Italianate, Empire, Colonial,

4) IMPRESSIONIST ARTISTS project (assigned 3.28.25 – DUE 4.11.25 Two Weeks)

Create a visual report on TWO Impressionist (or postimpressionist or later) artists focusing on TWO of each of their works.

Select Two diverse artists. Include a brief overview of their full artistic body of work and focus on two particular creations (compare and contrast). Go into detail about each work: subject, composition, form, technique, color, light, symbolism.

Provide your personal thoughts on these artists, their work and their historical significance and influence. Why are they significant? What about what they did was important? What about their selected works is interesting? Why did you choose these two artists and these particular works? What qualities do these works possess? How are these works perceived a century later?

Beardsley, Aubrey
 Cassat, Mary
 Cezanne, Paul
 Dali, Salvador
 Degas, Edgar

Erte
Gauguin, Paul
Homer, Winslow
Klimt, Gustave
Leyendecker, J.C.
Magritte, Rene
Manet, Eugene
Matisse, Henri
Modigliani, Amadeo
Monet, Claude
Morisot, Berthe
Mucha, Alphonse
Munch, Edvard
O’Keeffe, Georgia
Parrish, Maxfield
Picasso, Pablo
Pissarro, Camille
Pyle, Howard
Renoir, Pierre-Auguste
Rousseau, Henri
Sargent, John Singer
Schiele, Egon
Schoonover, Frank
Seurat, George
Sisley, Alfred
Toulouse-Lautrec, Henri de
Van Gogh, Vincent
Vuillard, Edouard
Wyeth, N.C.

5) FILM paper (assigned 4.25.25 – DUE 5.9.25 Two Weeks)

Write an analysis paper on a Film (from the list to be provided) **that you have never seen before.** Include a brief synopsis of plot and theme. Include who directed it, who/how it was produced, major cast and creative team (pProd. Designer/ Costume/ Cinematographer, Composer etc.) What made you select this film? What do you think about it? Do you like/dislike it? Why? What do you like or dislike about it? Why do you think it is considered a “Classic”? Why was it or still is popular? Did this film add anything new to the genre or art form of film-making? How is this film relevant or important to Art, Culture, History, Cinema?

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments,

homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity. *Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Statement on Academic Conduct and Support Systems

Academic Conduct:

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. 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>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion. To file a report, please visit: <https://bit.ly/SDAstudentreporting>

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and micro aggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776
<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/note takers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu Non-emergency assistance or information.