

## English 477 ~ Restoration and Early 18<sup>th</sup>-Century Drama ~

Spring 2012

Division of Humanities—English  
University of Maine at Farmington

**Instructor:** Dr. Misty Krueger

**Office:** 216A Roberts Learning Center

**Office Hours:** Tuesdays and Thursdays from 9 a.m.-9:30 a.m. and 2 p.m.-3:30 p.m.

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### COURSE DESCRIPTION

Welcome to this seminar on Restoration and early 18<sup>th</sup>-century English drama. In this course we will study English theatre from 1660-1737. We will examine the culture of Restoration and early 18<sup>th</sup>-century London in order to better understand the period's important playwrights, performers, and plays (comedic and tragic). In studying these works, we will determine how the plays mirror society. We will read plays that celebrate and criticize kings and courts, soldiers and merchants, rakes and cuckolds, heroes and heroines, politics and perils, libertinism and wit, and much more. Although we only have time to study a small fraction of the drama staged from 1660-1737, we will read some of the greatest hits of the period in order to get a taste for the theatrical landscape of this exciting era! I summon you to embrace the study of a glorious time period and its spectacular drama!

Get ready to become an *enthusiastic, active participant* in this seminar by contributing discussion questions periodically, completing reading responses, reading/performing a portion of a scene in class, giving a formal class presentation, and conversing informally with your classmates about our course materials. Be prepared to write two formal papers in the course. You will demonstrate your ability to synthesize what you have learned about Restoration drama and apply your knowledge to a close reading of a play, and you will construct a thesis-driven research paper that could be presented at an academic conference. I hope you will find that this course will prepare you to intelligently converse about English drama from 1660-1737 by formally presenting your ideas in print and in person before your peers.

### REQUIRED TEXTS

Canfield, J. Douglas, and Maja-Lisa von Sneidern, ed. *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama (Concise Edition)*. London: Broadview, 2003.

Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre*. Cambridge: Cambridge UP, 2000.

Styan, J.L. *Restoration Comedy in Performance*. Cambridge: Cambridge UP, 1986.

You should own a copy of the *Bedford Handbook*, but be aware of the changes in MLA citation style since 2009. If you do not own an up-to-date copy, check out the Purdue OWL website to see the changes to MLA style.

Also note that you will need to gain access to *additional course readings* that will be posted on Blackboard. If you cannot bring a laptop to class, you will need to print additional readings to bring to class on assigned days.

## COURSE REQUIREMENTS & GRADE DETERMINATION\*

Class Participation/Discussion Questions/Reading Responses	15%
Scene Reading (Includes Proposal and Analysis)	15%
Class Presentation	20%
Close Reading of Restoration Drama	20%
Conference Paper (Includes Proposal, Abstract, and Presentation)	30%

\*Reader's Theater Performance & Cast Party – Extra Credit

### English 477 Course Schedule

Spring 2012

Krueger

You are responsible for completing the readings before each class date. All plays can be found in the Broadview anthology, except for the following works: Settle's *Empress* and Addison's *Cato*, which can be found on Blackboard. Please note that "CC" stands for the *Cambridge Companion*, and "Styan" denotes *Restoration Comedy*.

#### Week 1:

Tuesday, 1/17 Introduction to the Course  
Overview of Restoration and Early 18<sup>th</sup> Century  
*Stage Beauty*

Thursday, 1/19 CC, Chapter 1  
Styan, Chapter 1

#### Week 2:

Tuesday, 1/24 CC, Chapter 2  
Styan, Chapter 2

Thursday, 1/26 Styan, Chapter 3 (pp. 43-54, 59-74, & 84-88)  
Styan, Chapter 4 (pp. 89-102, 106-110, & 113-136)  
**Reading Response Due (Turn in Hard Copy in Class)**

#### Week 3:

Tuesday, 1/31 William Wycherley - *The Country Wife (Acts 1-3)*  
CC, pp. 11 (last ¶), 25 (last ¶), 144 (last ¶), 148 (last ¶), 194, 226, & 286-88  
Styan, pp. 139-142, 151, 202, 207, 214-16, & 227-28  
**Student Presentations**

Thursday, 2/2 *The Country Wife (Acts 4-5)*  
CC, pp. 59-61, 152-53, 199, 233, 235, & 237  
Styan, pp. 170-74, 200, 203, & 242-43  
**Discussion Question Due (Post to Blackboard)**  
**Scene Reading**

#### Week 4:

Tuesday, 2/7 George Etherege - *The Man of Mode (Acts 1-3)*  
CC, pp. 12 (1<sup>st</sup> ¶), 26 (2<sup>nd</sup> full ¶), 61-62, 144-46, 194-198, 226, 240 (1<sup>st</sup> ¶), & 266-68  
Styan, pp. 54-59, 75-84, 102-105, 111-12, & 145

### **Student Presentations**

Thursday, 2/9 *The Man of Mode (Acts 4-5)*  
CC, pp. 204 & 228-29  
Styan, pp. 160-64 & 192  
**Discussion Question Due**  
**Scene Reading**

### **Week 5:**

Tuesday, 2/14 Aphra Behn - *The Rover (Acts 1-3)*  
CC, pp. 55, 57, 142, 153, 159, 172, 191-194, 228 (1<sup>st</sup> ¶), 237-40, & 251-52  
**Student Presentations**

Thursday, 2/16 *The Rover (Acts 4-5)*  
CC, pp. 63-65, 205-7, & 230-32  
**Reading Response Due**  
**Scene Reading**

### **Week 6:**

Tuesday, 2/21-23 Spring Break

### **Week 7:**

Tuesday, 2/28 \*Elkanah Settle's *The Empress of Morocco (Acts 1-3)*  
CC, Chapter 5 and pp. 23-24, 98 (last ¶), & 279  
**Student Presentations**

Thursday, 3/1 \**The Empress of Morocco (Acts 4-5)*  
CC, pp. 172-82 & 227  
**Discussion Question Due**  
**Scene Reading**

### **Week 8:**

Tuesday, 3/6 John Dryden - *All for Love (Acts 1-3)*  
CC, Chapter 3 and pp. 54, 70 (2<sup>nd</sup> ¶), 77 (2<sup>nd</sup> ¶), 163 (2<sup>nd</sup> ¶), & 262-65  
**Student Presentations**

Thursday, 3/8 *All for Love (Acts 4-5)*  
CC, pp. 92-95, 100-4, 111, 130-34, & 230  
**Reading Response Due**  
**Scene Reading**

### **Week 9:**

Tuesday, 3/13 Thomas Otway – *Venice Preserved (Acts 1-3)*  
CC, pp. 71, 77-78, 144 (1<sup>st</sup> ¶), 158-72, & 275  
**Student Presentations**

Thursday, 3/15 *Venice Preserved (Acts 4-5)*  
CC, pp. 152-54 & 206  
**Scene Reading**  
**Paper 1 Due**

**Week 10:**

Tuesday, 3/20 Congreve - *The Way of the World* (Acts 1-3)  
CC, pp. 27 (1<sup>st</sup> ¶), 66-67, 138, 145 (1<sup>st</sup> full ¶), 194-95, 201 (last ¶), 209-16, 226-28, &  
256-59

Styan, pp. 167-68 & 194-98

**Student Presentations**

Thursday, 3/22 *The Way of the World* (Acts 4-5)  
CC, pp. 232-33, 235-37, & 240

**Discussion Board Posts Due** (See instructions on Blackboard)

**Week 11:**

Tuesday, 3/27-29 Spring Break II [Note: Abstracts for University Symposium Due Online by March 25]

**Week 12:**

Tuesday, 4/3 Nicholas Rowe - *The Fair Penitent* (Acts 1-3)  
CC, pp. 181-189 & 277-78

**Student Presentations**

Thursday, 4/5 *The Fair Penitent* (Acts 4-5)

“Rowe’s Fair Penitent as Global History” (link of Blackboard)

**Reading Response Due**

**Scene Reading**

**Week 13:**

Tuesday, 4/10 George Farquhar – *The Beaux’ Strategem* (Acts 1-3)  
CC, pp. 64 (last ¶), 68-69, 137 (last ¶), & 268-70  
“Who Counts in Farquhar?” (link on Blackboard)

**Student Presentations**

Thursday, 4/12 *The Beaux’ Strategem* (Acts 4-5)

Styan, pp. 168-70, 195, 198-99, 203, 234-38, & 247

**Discussion Question Due**

**Scene Reading**

**Week 14:**

Tuesday, 4/17 \*Joseph Addison’s *Cato* (Acts 1-3)

“Joseph Addison” (link on Blackboard)

“The Failure of Eighteenth-Century Tragedies” (link of Blackboard)

**Student Presentations**

Thursday, 4/19 \**Cato* (Acts 4-5)

**Discussion Question Due**

**Scene Reading**

**Week 15:**

Tuesday, 4/24 Susanna Centlivre - *A Bold Stroke for a Wife* (Acts 1-3)  
CC, pp. 254-55

“Dramatizing the Sexual Contract” (link on Blackboard)

**Student Presentations**

Thursday, 4/26 *A Bold Stroke for a Wife (Acts 4-5)*  
**Discussion Question Due**  
**Scene Reading**

**Week 16:**

Tuesday, 5/1 John Gay - *The Beggar's Opera*  
"John Gay" (link on Blackboard)  
"John Gay, *The Beggar's Opera*, and Forms of Resistance" (link on Blackboard)  
**Conference Proposal Due**  
**Student Presentations**  
**Scene Reading**

Thursday, 5/3 George Lillo - *The London Merchant*  
"George Lillo" (link on Blackboard)  
"Tragic Flaws" (link on Blackboard)  
**Reading Response Due**  
**Student Presentations**  
**Scene Reading**

**Week 17:**

Tuesday, 5/8 **Seminar Paper and Abstract Due**  
**Class Presentation of Paper @ 3:30 p.m.**