

**School of English and Theatre Studies  
College of Arts  
University of Guelph**

**ENGL 4250  
18<sup>th</sup> and 19<sup>th</sup> Century Literatures**

**Fall 2017**

**Instructor:** D. O'Quinn  
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**Course Description:**

This course offers an introduction to a range of issues pertaining to the emergence of the commercial theatre in Britain during the eighteenth century. Using an extensive range of on-line materials, students will be examining the interplay between commercial theatrical performance and other entertainment media in London from 1750 to 1800. Garrick and Sheridan will loom large in the course, but we will also be looking at a host of illegitimate venues and "low" genres. Wherever possible we will be working from primary archives and will be attempting to reconstruct performances with an eye for how they were remediated in the press. Along the way, a consideration of theoretical issues in historicization will animate the course. The course also provides the opportunity for original research so that students can pursue specific interests regarding racialization, gender, class, mediation, celebrity and a host of other critical topics.

**Learning Outcomes:**

In this capstone seminar students will demonstrate the ability to develop their own research question, recognize an applicable methodology, and produce an analytical argument. As demonstrated in their final research, students will have mastered the synthesis of textual analysis, secondary research, and theoretical awareness.

**Required Texts:**

David Garrick and George Colman, *The Clandestine Marriage* (Broadview) 9781551110271  
Richard Brinsley Sheridan, *Pizarro* (Broadview)  
Richard Brinsley Sheridan, *The School for Scandal and Other Plays* (Oxford) 9780199540099  
Kristina Straub, Misty Anderson and Daniel O'Quinn, *The Routledge Anthology of Restoration and Eighteenth-Century Drama*  
+ CourseLink materials

**Additional Course Fee**

There is a mandatory outing to see *The School for Scandal* at Stratford. A \$50 Fee has been added to the course to cover transportation to and from Stratford and for tickets. This is not optional. A key assignment in the course requires attendance at the play. You can pay Yvonne Yates (in cash) in the SETS office on the 4<sup>th</sup> of McKinnon

**Evaluation Structure:**

Intro assignment	10%
Performance Assignment	20%
Newspaper assignment	20%
Research Project	50 %

**This course will be composed of seminars and in-class discussions. Attendance therefore is crucial to the success of this course.**

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**Syllabus**

**I Space and History: Meditations on Garrick's Theatre**

1. The Advent of the Commercial Theatre

9/11 Introduction

9/13 David Garrick, *The Clandestine Marriage* (1766)  
Stuart Sherman, "Garrick Among Media"

2. Celebrity and Canonicity

9/18 Deelman chapters re. Jubilee (courselink)  
*Jubilee* dossier

Dobson chapters

9/21 Garrick, *The Jubilee* (1769)

3. Living in the Repertoire 1

9/25 Garrick's Retirement in Susannah Centlivre, *The Wonder*

**9/26 STRATFORD for performance of *School for Scandal* 8:00**

9/27 Garrick's retirement (con't)

**II History and Performance: Wartime**

4. Theatrical Sociability

10/2 Sheridan, *The Rivals*

**Assignment 1 due**

10/4 Sheridan, *School for Scandal*  
Russell,

5. Performance

10/9 No Class

10/11 Sheridan, *School for Scandal*

**Assignment 2 due**

6. The End of Theatre

10/16 Sheridan, "Monody on the Death of David Garrick" (1779)  
Newspaper accounts

King, *The Prophecy, or Elizabeth at Tilbury* (1779)

10/18 Sheridan, *The Critic* (1779)

7. Re-mediation in the Repertoire

10/23 Hannah Cowley, *The Belle's Stratagem*

Misty Anderson

Elizabeth Kowaleski Wallace

10/25 Cowley con't.

8. Political Sutures

10/30 Elizabeth Inchbald, *Every One Has His Fault* (1789)

11/1 George Colman, *Inkle and Yarico* (1787)

**Assignment 3 due**

**III Projects**

9. Englishness and Other Problems

11/6 Charles Macklin, *Love a la Mode* (1759)

11/8 Thomas Arne, *Love in a Village* (1762)

10. Thinking about Censorship

11/13 Cumberland's adaptation of John Gay's *Polly* (1777)

11/15 Lady Eglantine Wallace, *The Ton* (1788)

**Research prospectus due**

11. Imperial Fantasies

11/20 Burgoyne, *Maid of the Oaks* (1773)

11/22 O'Keefe, *Omai* (1785)

12. Political Interventions

11/27 Kemble's adaptation of Otway, *Venice Preserv'd*

11/29 *Venice Preserv'd* (Richmond)

12/1 Course Conclusion

**Due date for final paper: Wednesday, December 6**

## Assignment 1:

### Research problems

Any engagement with theatre or performance history involves the formulation of research questions to guide your enquiry. In the first two weeks of the course you will have been introduced to the strange phenomenon of theatrical celebrity and the often anarchic deployment of the repertoire on the London stage. This assignment has two parts. The first is aimed at getting you to think about the problem of thinking historically and the second is aimed at getting you to imagine paths of enquiry.

#### Part 1.

After considering all of the readings for week 3 I'd like you to devise **three** questions that might drive further enquiry. For each question I'd like you a) to postulate the kind of materials you'd have to collect to answer the question and b) speculate on how this research would impinge on larger social and cultural questions. All three questions, with their brief elaborations, should take up no more than one page (i.e. I'm looking for three 3-4 sentence paragraphs).

#### Part 2.

In her important book *The Archive and the Repertoire*, Diana Taylor asks theatre historians to think about how performances begin to permeate everyday life. She calls the development of this performance memory "the repertoire". In the case of Macklin, we have a practitioner whose entire career is built on re-tooling pre-existing materials—pre-existing scripts, prejudices and social dispositions—and yet his work clearly shapes what comes after. I want you to write a single page that addresses some aspect of this phenomenon. I'm not looking for definitive discussions of these issues, I merely want you to start imagining the implications of thinking about these materials. And I want you to confine your remarks to one page of prose.

**Due: Oct 2**

## **Assignment 2**

### **Thinking Through Performance**

We are fortunate in this class to be able to see the recent Stratford production of *School for Scandal*. It is a notoriously complex play and requires many decisions on its transit from script to performance. The assignment falls into two parts:

1. First I want you to choose a scene from the production and discuss how it transformed your understanding of the script. This will necessarily require that you address the transient moment of performance itself. I would concentrate on some specific detail where the direction, design or acting really brought Sheridan's work to light.
2. Second, I want you to use what you learned from being at *School for Scandal* to sketch a two page proposal for staging some portion of *The Rivals*. As with part 1, precise observation and specific engagement will be necessary for success here.

**Due: October 11**

## Assignment 3

### Social/Media Assignment

It is one thing to make theatre the object of historical enquiry, but it is also possible to use theatrical practice as a window into social and cultural history. In the eighteenth century, the theatre and the press were mutually constitutive media. This assignment asks you to reflect upon the convergence of these media in the work of Sheridan and Cowley. This assignment has two parts:

- A. Build a review file for one of *The Rivals*, *The School for Scandal*, *The Belle's Stratagem*, *The Critic*, or *Every One Has His Fault*. The Library now has access to the Burney Collection online so you will be able to collect a wide range of reviews and notices for these plays. I want you to print the reviews and offer a brief discussion (3 pages) of the press coverage.
- B. Pick one of the following questions and write a brief three page discussion of how the daily papers and the nightly performances are entangled.
1. David Brewer's edition of the *The Rivals* provides a great deal of newspaper information related to production and the play itself is very much about reading. What kind of historical issues do these documents raise about audience reception?
  2. Hannah Cowley's plays often dramatize events from the society news and they frequently replay (with a difference) other successful plays. Her re-enactment of key scenes from the papers and from Sheridan's plays poses interesting questions about the prior knowledge that audiences brought to the theatre. Pick one of these repetitions/representations and use it as a jumping off point for thinking about audience reception and social performance.
  3. *The Critic* opens with newspapers scattered over a table and ends with a meta-theatrical enactment of spectacle from another play. In a very tangible way Sheridan's play is theorizing how the press and the theatre engage with historical events. Discuss in relation to one small element of the play and its strange use of the theatre itself.

**Due: November 1**

## Assignment 4:

### Research Project

The final four weeks of the course are devoted to research workshops. I have selected a series of recalcitrant issues in eighteenth-century theatre studies and I've provided initial materials from which to build a project. You will be working in groups of two to three people for the presentation part of the project and then you will be devising specific essay topics. You will be receiving more detailed instructions as the course unfolds, but the following shows the general structure of the assignment:

1. Presentation 15%  
I will be discussing the specific presentation parameters later in the course but you will be presenting materials on both days of your week. I want you working in groups here because it is helpful to have an interlocutor when facing unfamiliar material.
  
2. Prospectus/Bibliography 15%  
At the same time that you are developing a presentation on your issue/plays, you will be developing a final research paper. After consulting with me, I want you to develop a paragraph by paragraph account of your argument. In other words, I am looking for a detailed outline of the paper you are going to write. The prospectus should be detailed enough to show when and how close readings will enter your argument. It should also give a sense of how secondary critical material will enter your argument. With this in mind, the prospectus should be accompanied by a select annotated bibliography. This will be due at the end of Week 10—November 11.
  
3. Final Paper 20%  
Using your prospectus as a guide, you will be asked to write a 15 page research paper that takes into account the suggestions made during the process of writing. Due Wednesday, December 6.

### E-mail Communication

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

### When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. [See the undergraduate calendar for information on regulations and procedures for Academic Consideration.](#)

### Drop Date

Courses that are one semester long must be dropped by the end of the fortieth class day (**Friday, November 3rd, 2017**); two-semester courses must be dropped by the last day of the add period in the second semester. The regulations and procedures for [Dropping Courses](#) are available in the Undergraduate Calendar.

### Copies of out-of-class assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

### Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required, however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance, and not later than the 40th Class Day.

More information: [www.uoguelph.ca/sas](http://www.uoguelph.ca/sas)

Academic Misconduct The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

[The Academic Misconduct Policy is detailed in the Undergraduate Calendar.](#)

### Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

### Resources

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs