

English 417: Restoration and 18<sup>th</sup>-Century Lit.  
Spring 2020  
33166/33167  
Tuesday, Thursday 11:00-12:15  
BSB 127

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Student Drop-In Hours:  
T 12:30-2:00

### Wherefore art thou Shakespeare?

A *King Lear* where Cordelia lives, a *Macbeth* that gives equal time to the Macduffs? The Restoration and Eighteenth-Century stage is notorious for its adaptations and rewritings of what we now think of as Shakespeare's greatest works. These adaptations seem genuinely strange to us, but for Restoration and Eighteenth-Century audiences, these "versions" of Shakespeare would have seemed utterly normal. For some worshipers of the Bard, this might sound like sacrilege, but it is arguably the case that if it hadn't been for these adaptations and rewritings, Shakespeare would never have emerged as the most important playwright in the English-speaking world and would certainly not hold center stage today. Suspending judgment, this course will examine a number of Restoration and Eighteenth-Century adaptations and rewritings of Shakespeare's works and try to account for their wild popularity on the Restoration and Eighteenth-Century stage. As an inextricable part of our examinations, we will explore the cultures of stage adaptation and textual editing which dominated the period and pay particular attention to the rise of the Shakespearean actor. Together we will try to make sense of this singularly astonishing cultural phenomenon and trace its ongoing legacy.

**RECOMMENDED COURSE PREREQUISITES:** English 313, 314, 315, or 316

### TEXTS

The texts listed below are available at the UIC Bookstore in Student Center East. All other readings are available online through library databases or, as indicated by an \* in your syllabus, in the Course Documents section of the Blackboard course site.

The Norton Shakespeare: Essential Plays, Third Edition

John Dryden, All for Love, ed. N. J. Andrews, New Mermaids Edition, 2004

### ASSIGNMENTS/REQUIREMENTS

Over the course of the semester, you will be expected to complete all of the following assignments:

**1. Reading Journal:** All students will be expected to keep a reading journal. For **each class session**, you should: 1) note in your journal three aspects of the main text in question that have attracted your notice or curiosity; 2) one question you would like to explore in class discussion; 3) if there is a secondary reading assigned for that day, you

should make a note of significant issues you think the secondary materials raise; and 4) you should note three additional secondary sources that might be of potential interest were you to pursue questions or research on the main text.

2. **One Secondary Reading Report and Annotated Bibliography.** For this assignment, you will need to offer a 5-7 minute (3-4 pages) response paper on the secondary reading assigned for that class session, plus either one (undergraduate) or three (graduate) additional secondary sources. You will distribute and read your response paper in class, and it must include an annotated bibliography on the sources you select/ cite. After your presentation, you will be expected to take questions from the rest of the class. The goal of the assignment is to carve out a set of engagements with a critical issue of particular interest to you, and to integrate your newly-acquired knowledge with a critical understanding of the text we are studying.

3. **One short paper**, 5-6 pages, undergraduates only. Prompt to be distributed later in the semester

4. **One research paper**, 10-12 pages undergraduate, 16-20 pages graduate. The research paper will be on a topic of your choosing. You will be expected to turn in for my review a one paragraph abstract for your research paper, accompanied by a bibliography of potential sources. Undergraduates must use at least three secondary sources in the research essay. Graduates should use as many sources as necessary to present a well-researched essay on their topic of choice. You will also be required to workshop your thesis with your peers in class.

### **Overall Grading Rubric**

#### **Undergraduate:**

Reading Journal: 20%  
Secondary Reading Report: 20%  
Short Paper: 20%  
Long Paper: 30%  
Class Participation: 10%

#### **Graduate:**

Reading Journal: 20%  
Secondary Reading Report: 20%  
Long Paper: 50%  
Class Participation: 10%

### **CLASS PARTICIPATION/ATTENDANCE**

The success of our class will depend on your participation and attendance. You are required to attend all class sessions except in cases of sickness, religious holidays, or personal crises. If you miss a class, it is your responsibility to contact me to let me know why you were absent and to find out what you missed.

More than **three** unexcused absences will result in a final **grade reduction**.

More than **five** unexcused absences will result in an **automatic failure**.

**All reading assignments are required.** Unless otherwise indicated, an assigned text should be completed and prepared for the first day of class discussion.

I fully expect you to hand in all assignments on time. If you do have a problem with a particular assignment, do not hesitate to speak with me. Contact me **at least three days**

before the assignment is due. I expect you to be able to gauge your time and ambition; these are your responsibilities. You will be penalized for chronic problems in handing assignments in on time.

**Plagiarism** is completely unacceptable, and you will be severely penalized for any such violation. Please consult either the [MLA Handbook](#) or the [Chicago Manual of Style](#) for proper citation format. All secondary sources, either used or consulted, must be scrupulously cited.

### **Disability Resources and Policies**

UIC is committed to full inclusion and participation of people with disabilities in all aspects of university life. Students who face or anticipate disability-related barriers while at UIC should connect with the **[Disability Resource Center \(DRC\) at drc.uic.edu, drc@uic.edu, or at \(312\) 413-2183](#)** to create a plan for reasonable accommodations. In order to receive accommodations, students must disclose disability to the DRC, complete an interactive registration process with the DRC, and provide their course instructor with a Letter of Accommodation (LOA). Course instructors in receipt of an LOA will work with the student and the DRC to implement approved accommodations.

## Syllabus: English 417 Wherefore art thou Shakespeare?

**January 14:** Course Introduction

**January 16:** Introductory Readings and Research Resources (EEBO, ECCO, London Stage, etc.)

- *Norton Shakespeare*, "General Textual Introduction," pp. 75-92
- *Norton Shakespeare*, "The Theatre of Shakespeare's Time," pp. 93-118
- Edward A. Langhans, "The theatre," from *The Cambridge Companion to English Restoration Theatre*, pp. 1-18\*
- Jenny Davidson, "Shakespeare adaptations," from *Shakespeare in the Eighteenth Century*, pp. 185-203\*
  
- Recommended Reading: *Norton Shakespeare*, General Introduction

**January 21:** William Shakespeare, *Antony and Cleopatra*

**January 23:** *Antony and Cleopatra*

- Abigail Scherer, "Celebrating Idleness: *Antony and Cleopatra* and Play Theory," *Comparative Drama* 44.3 (Fall 2010): 277-297.

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**January 28:** *Antony and Cleopatra*

- Jyotsna G. Singh, "The Politics of Empathy in *Antony and Cleopatra*: A View from Below," in Volume 1 of *A Companion to Shakespeare's Works*, eds. Richard Dutton and Jean E. Howard, pp. 411-29 (electronic books)
- from Phyllis Rackin, *Shakespeare and Women*, pp. 82-94, plus footnotes (electronic books)

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**January 30:** *Antony and Cleopatra*

- Joyce Green MacDonald, "Sex, Race, and Empire in Shakespeare's *Antony and Cleopatra*," *Literature and History* 5.1 (Spring 1996): 60-77.\*

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**February 4:** Restoration Shakespeare I

- Joseph Roach, "The performance" from *The Cambridge Companion to English Restoration Theatre*, pp. 19-39\*

- Christopher J. Wheatley, "Tragedy" from *The Cambridge Companion to English Restoration Theatre*, pp. 71-85\*
- Emma Lesley Depledge, "Playbills, Prologues, and Playbooks: Selling Shakespeare Adaptations, 1678-82," *Philological Quarterly* 91.2 (Spring 2012): 305-330.

**February 6:** John Dryden, *All for Love: or, The World Well Lost* (1677)

**February 11:** *All for Love*

- John Dryden, "The Grounds of Criticism in Tragedy" (1679)\*
- Derek Hughes, "The Significance of *All for Love*," *ELH* 37 (1970): 540-563.

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**February 13** *All for Love*

- from Judith Milhous and Robert D. Hume, *Producible Interpretations*, pp. 107-140.\*

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**February 18** *All for Love*

- George Haggerty, from Men in Love: Masculinity and Sexuality in the Eighteenth Century pp. 23-43\*
- Ann A. Huse, "Cleopatra, Queen of the Seine: The Politics of Eroticism in Dryden's *All for Love*," *Huntington Library Quarterly* 63.1/2 (2000): 23-46.

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**February 20** William Shakespeare, *Macbeth*

**February 25** *Macbeth*

- A. C. Bradley, from *Shakespearean Tragedy: Lectures on "Hamlet," "Othello," "King Lear," and "Macbeth,"* Lectures IX and X on *Macbeth*\*

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**February 27:** *Macbeth*

- David Scott Kastan, "Macbeth and the 'Name of the King': in *Shakespeare After Theory*, pp. 165-182 (electronic collections).

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**March 3:** Restoration Shakespeare II

- Robert D. Hume, "Before the Bard: 'Shakespeare' in Early Eighteenth-Century London" *ELH* 64 (1997): 41-75.
- Laurie E. Osborne, "Rethinking the Performance Editions: Theatrical and Textual Productions of Shakespeare," in *Shakespeare, theory, and performance*," ed. J. C. Bulman, pp. 171-188 (electronic books)
- Marcus Walsh, "Editing and publishing Shakespeare," in *Shakespeare in the Eighteenth Century*, eds. Fiona Ritchie and Peter Sabor, pp 21-40\*

**March 5** William Davenant's *Macbeth* (1674; EEBO-Proquest)

- from Barbara A. Murray, *Restoration Shakespeare: Viewing the Voice*, pp. 50-63\*

**March 10** Davenant's *Macbeth*: Screening Day One

**March 12** Davenant's *Macbeth*: Screening Day Two

**March 17** Davenant's *Macbeth*

- Anne Greenfield, "D'Avenant's Lady Macduff: Ideal Femininity and Subversive Politics," *Restoration: Studies in English Literary Culture, 1660-1700* 37.1 (Spring 2013): 39-60

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**Short Paper Due (undergraduates only)**

**March 19: NO CLASS**

**March 23-27: SPRING BREAK**

**March 31** William Shakespeare, *King Lear*

**April 2** *King Lear*

- from Jonathan Dollimore, *Radical Tragedy*, pp. 189-203\*

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**April 7** *King Lear*

- Danielle A. St. Hilaire, "Pity and the Failures of Justice in Shakespeare's *King Lear*," *Modern Philology* 113.4 (May 2016): 482-506.

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**April 9** *King Lear*

- from A. D. Nuttall, *Why Does Tragedy Give Pleasure?* pp. 81-105\*

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**April 14** *Nahum Tate's King Lear* (1681; EEBO-Proquest)

- James Black, "Introduction" to Nahum Tate's *King Lear*\*

**April 16** *Tate's King Lear*

- Christopher Spencer, "A Word for Tate's *King Lear*" *SEL: Studies in English Literature, 1500-1900* 3.2 (Spring, 1963): 241-251.

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**Research Paper Abstract with Bibliography Due**

**April 21** *Tate's King Lear*

- Jean Marsden, from *The Re-Imagined Text: Shakespeare, Adaptation, & Eighteenth-Century Literary Theory*, chapter 1: Radical Adaptation (pp.13-46) (chapter from UIC electronic books; footnotes\* on Blackboard)

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**April 23** Thesis Workshop

**April 28:** *Tate's King Lear*

- Laura J. Rosenthal, "(Re)Writing Lear: Literary Property and Dramatic Authorship" in *Early Modern Conceptions of Property*, eds. John Brewer and Susan Staves\*
- Joe Curdy, "Audience and actor response to a staged reading of Nahum Tate's *The History of King Lear...*" *Shakespeare* 4.3 (September 2008): 318-324.

Secondary Reading Report and Annotated Bibliography: \_\_\_\_\_

**Reading Journals Due**

**April 30: Course Conclusions**

**Final Paper Due Monday, May 4, 3:00 pm**

