**Dr. Laura Engel**

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**Office hours M, 2-4, W, 12:30-2 or by appointment**

**ENGL 692/WSGS 529.61: Eighteenth-Century Drama and Material Culture**

**Monday: 6-8:40, College Hall 551**

Fans, gloves, patches, swords, muffs, china, feathers, and wigs, these are just some of the things represented in the theater of the long eighteenth century. This course will take a close look at the intersections between performance, gender, and material culture from 1660-1830. Considering texts (plays, letters, pamphlets, periodicals), images (portraits, drawings, caricatures) and material artifacts (costumes, furniture, accessories), we will explore the complex relationship between things and subjects. The course will pay particular attention to the ways in which objects and accessories relate to the creation and materialization of gendered identities and constructions of sexuality during this period. We will read current scholarship on eighteenth-century consumerism, celebrity, fashion, and theater history as well as essays on performance theory, “thing” theory, gender theory, and the analysis of material and visual culture. Authors may include: Aphra Behn, William Wycherley, George Etherege, Susanna Centlivre, John Gay, Richard Brinsley Sheridan, and Hannah Cowley.

**Required Texts**

1. *The Broadview Anthology of Restoration and Early 18th century Drama*, Concise Edition
2. *The Rivals and Polly Honeycombe*, Broadview Press, (David Brewer ed.)
3. *The Basset Table*, Broadview Press, (Jane Milling ed.).

I will also be assigning articles which will be available either through Project Muse on the library website or in PDF form through email.

**Course Requirements**

\*Group Presentation on articles

\*English Drama Database assignment with Annotated Bibliography (8-10 texts)

\*Short Paper and presentation (5-7 pages)

\*Final Paper (18-20 pages)

**Class Schedule**

January 12: Intro

January 19: NO CLASS

January 26: William Wycherley, *The Country Wife*, Beth Kolwaleski-Wallace “Women, China, and Consumer Culture in Eighteenth-Century England” Eighteenth-Century Studies 29.2 (1996) 153-167. (Project Muse) Giorgio Reillo, “The Material Culture of Walking: Spaces of Methodologies in the Long Eighteenth Century” (PDF from *Everyday Objects* eds. Hamling and Richardson), Jeremy Tiramani, “Pins and Aglets” (PDF from *Everyday Objects* eds. Hamling and Richardson)

February 2: George Etheredge, *The Man of Mode; or Sir Fopling Flutter*. Andrew Sofer, “The Fan of Mode: Sexual Semaphore on the Restoration and Early Eighteenth-Century Stage in *The Stage Life of Props* (Michigan, 2003). (PDF) Margaret K. Powell and Joseph Roach, “Big Hair” In *Eighteenth-Century Studies* 38.1 (2004) 79-99. (Project Muse)

February 9: Aphra Behn, *The Rover*, Jeremy W. Webster “In and Out of the Bed-Chamber: Staging Libertine Desire in Restoration Comedy” *Journal for Early Modern Cultural Studies*, Vol.12, No. 2., Spring 2012, 77-96. (Project Muse) Joseph Roach, “Accessories” in *It*. (PDF)

February 16: William Congreve, *The Way of the World*, Scott R. MacKenzie, “Sexual Arithmetic: Appetite and Consumption in The Way of the World” *Eighteenth-Century Studies*, Volume 47, No.3, Spring 2014. (Project Muse) Selection from Aileen Ribiero’s *Facing Beauty: Painted Women and Cosmetic Art* (Yale, 2011). (PDF)

February 23: Thomas Southerne, *Oroonoko*, Joyce Green MacDonald, “The Disappearing African Woman: Imoinda in Oroonoko after Behn” *ELH* 66.1 (1999) 71-86. Joseph Roach, “Skin” in *It* (PDF)

March 2: SPRING BREAK

March 9: Susanna Centlivre, *The Basset Table* (selected readings from the Broadview edition)

March 16: John Gay, *The Beggar’s Opera*, John Richardson, “John Gay, The Beggar’s Opera and Forms of Resistance” *Eighteenth-Century Life* 24:3 (2000) 19-30. (Project Muse) Selections from Aoife Monks’ *The Actor in Costume* (Manchester, 2010). (PDF)

March 23: Oliver Goldsmith, *She Stoops to Conquer*, Nigel Wood “Goldsmith’s English Malady” *Studies in the Literary Imagination*, Vol. 44, no.1, 2011. (Project Muse) **English Drama Database Assignment Due**

March 30: Richard Brinsley Sheridan, *The Rivals and Polly Honeycombe* (selections from the Broadview edition).

April 6: EASTER BREAK

April 7: Richard Brinsley Sheridan, *School for Scandal*, Marcia Pointon, “Spaces of Portrayal” in *Hanging the Head* 13-36. (PDF) Joseph Roach, “Gossip Girls, Lady Teazle, Nora Helmer and Invisible Hand Drama” *Modern Drama*, Volume 53, No.3, Fall 2010. (Project Muse)

April 13: Hannah Cowley, *The Belle’s Stratagem*, Elizabeth Kowaleski-Wallace “Theatricality and Cosmopolitanism in The Belle Stratagem” *Comparative Drama*, Volume 35 no 3,4. Fall/winter 2001-2, 415-433. (Project Muse) Aparna Gollapudi, “Selling Celebrity: Actor’s Portraits in Bell’s Shakespeare and Bell’s British Theatre” *Eighteenth-Century Life*, Volume 36, No. 1, Winter, 2012. (Project Muse)

April 20: Presentations

April 27: Presentations/Final Discussion

## Assignments

**Leading Article Discussion**

Small groups will lead class discussion on critical articles throughout the term. The group will **briefly** summarize the argument(s) of the article(s) and then direct and facilitate discussion. You should all plan to meet before class to gather ideas and draft questions that will provoke lively debate and stimulating conversation.

**English Drama Database Assignment**

Each of you will choose an example of material culture and do a key word search for the item in the English Drama database found on the Gumberg Library website. You will then choose 8-10 plays and do an annotated bibliography with short entries for each play. Your entry should briefly describe the ways in which your chosen item appears in the play and why it is significant to the play as a whole.

Some Possible items:

Fans

Gloves

Masks

Breeches

Muffs

Chamber pots

China

Candles

Wigs

Patches

Swords

Drums, harps, lutes (or other musical instruments)

Snuff/snuff boxes

Sculpture

Portraits

Oranges

Chocolate

Books/pamphlets/newspapers

**Short Essay/Presentation**

This is a 5-7-page paper that should focus on a specific aspect of the text we are reading. You will present the paper to the class and the class will be able to ask you questions afterwards. (Note: you do not have to distribute your paper.) You can either give me the paper that day or you can keep it for another week to edit and/or incorporate some of the comments from the discussion. Please do your very best to keep the paper to the page limit – I will stop people after 15 minutes.

**Long Essay/Final Presentation**

Final essays should be 18-20 pages and will be on a topic of your choice. I strongly recommend that you have a conference with me to discuss your ideas and research agenda before the end of the semester. You will do a final presentation of about 10-15 minutes on your final project.

**Note: This syllabus is a work in progress. I may add or change readings as we go along. If for some reason you cannot be in class make sure that you contact me to find out if there are any changes to the schedule.**

**Some Resources**

“The Long 18th” <https://long18th.wordpress.com/>

“The Costumer’s Manifesto” <http://www.costumes.org/index.php/Costume_History>

“The Duchess of Devonshire’s Gossip Guide to the Eighteenth Century” <http://georgianaduchessofdevonshire.blogspot.com/>

ABO Public: An Interactive Forum for Women and the Arts 1640-1830 http://www.aphrabehn.org/ABO/