

## **ENGL 431 Studies in Drama: Popular Entertainment in the Long Eighteenth Century**

Winter Term 2016

TR 11.35-12.55

Arts West 25 – please remove outdoor footwear before entering the classroom

### **Professor Ritchie**

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Office hours: Tuesdays 1.30-3.30 pm, or by appointment

Prerequisite: none

Expected student preparation: students enrolled in this course will ideally already have taken ENGL 230 Introduction to Theatre Studies and/or some drama and theatre coursework at the 300 level (preferably ENGL 370 Theatre History: The Long Eighteenth Century)

### Description

This course explores a variety of forms of popular entertainment in England in the long eighteenth century (c. 1725-1832). Traditional theatre flourished in this period but the division of the theatrical evening into mainpiece and afterpiece allowed new forms to develop beyond the conventional tragedies and comedies that were staged in the main slots. Afterpiece forms such as farce, satire, burletta, burlesque and most notably pantomime developed at this time and it was often unclear whether audience members paid to see the mainpiece or to experience the exciting new forms of entertainment that made up the second half of the evening. In the early nineteenth century, the growth of the “illegitimate” theatre scene gave rise to additional new types of entertainment, including melodrama, hippodrama and travesty. Popular entertainment was closely linked with the licensing and censorship of the eighteenth-century stage and we will explore how legislation influenced dramatic creativity. Throughout the course we will also interrogate the idea of the popular and the cultural connotations it holds. In addition to reading and discussing theatre history documents and play texts, students will also participate in practical workshops in which we will seek to understand these forms of popular entertainment through performance.

This course was co-designed with Tom Fish and won the American Society for Eighteenth-Century Studies Innovative Course Design Prize in 2012.

## Learning outcomes

At the end of this course, students will be able to:

- Demonstrate a wide-ranging knowledge of a variety of popular forms of theatre in the long eighteenth century.
- Understand the place of legislation and censorship in the development of the drama of the period.
- Critique the idea of the popular and analyse its place in theatre history.
- Consider the plays studied both as literary texts and as performance pieces
- Demonstrate familiarity with a wide range of historical sources and ability to read eighteenth-century texts (and typeface) fluently
- Effectively research and present topics related to the course orally, in performance and in writing

## Course content

- The course will primarily examine the following types of popular entertainment and we will read representative texts from each genre: pantomime, burlesque, Shakespeare travesty, satire, farce, melodrama, burletta, hippodrama.
- We will also analyse discourses and critiques of the popular and consider legislation and censorship of the eighteenth-century stage.
- Emphasis will also be placed on conducting original research into our subject and some class time will be allotted to further this end. Students will be able to explore topics beyond the syllabus in their own research if they choose (e.g. coffee houses, panoramas, quackery, etc).
- An exploration of popular entertainment in performance is also a central component of this course.

## Required texts

Note that this course is **reading intensive** (as is appropriate for the 400 level). Please plan accordingly.

- Primary texts will be provided in a coursepack available from the McGill University Bookstore.
- Secondary texts will be posted on MyCourses.

Please bring texts to class on the day they are assigned. Secondary texts may be brought electronically but you should do so on a device that is large enough to enable easy reading and navigation (i.e. a laptop or tablet, not a smartphone).

## Additional course materials

MyCourses will be used for the following purposes:

- to post the course syllabus and other important documents;

- to post secondary source materials;
- to archive course materials (Powerpoint presentations, handouts, etc) and to facilitate out of class learning;
- to provide suggestions for supplementary readings and resources (designed to help with research for assignments);
- to facilitate communication and discussion outside of class;
- to facilitate the practical workshops.

### Classroom

We will meet in Arts West 25, which has flexible seating to allow us to conduct group work and, most importantly, performance work. However, the use of this space relies on your cooperation. Please arrive promptly and configure the classroom in accordance with the day's activities (i.e. set out desks and chairs if it's a regular class or clear the floor of furniture if it's a performance workshop). **Outdoor shoes must be removed.**

### Format of class

Lecture, discussion, group work, performance work, individual research.

### Assessment:

Full details of each written assignment will be distributed separately.

#### **Participation** **10%**

- thorough preparation for each class
- contribution to class discussion
- commitment to the performance workshops
- feedback on the performance workshops on MyCourses

#### **Research project** **20%**

- due by **11.30** on **Tuesday 8 March**
- paper of 1,000-1,500 words
- short presentation in class on due date

#### **Performance presentation (in pairs)** **30%**

- preparation of a rationale (approx. 1,250 words) and script in advance of the workshop
- directing a rehearsal and performance of a 5-minute scene from one of the texts studied with the aim of researching some aspect of popular entertainment
- reflection (approx. 750 words)

#### **Final paper** **40%**

- paper of 3,000 words on a topic of your choice related to the course material

- optional: paper proposal and bibliography due by **17.00** on **Friday 1 April** – if you submit a proposal by this date I will give you feedback within a week
- paper due by **17.00** on **Friday 15 April**

#### Assignment submission

- Please submit all assignments as Word documents (or .rtf files). I will provide feedback using the Track Changes and Comments features in Word.
- The written work for the performance presentation should be submitted by email to [fiona.ritchie@mcgill.ca](mailto:fiona.ritchie@mcgill.ca). The research project and final paper should be submitted through the assignments tool in MyCourses.
- It is the student's responsibility to check that s/he has uploaded the correct file and that the file submitted is readable (i.e. not corrupt). File submission errors will not be accepted as excuses.
- Students should retain a copy of all submitted assignments.

#### Extensions

In general, extensions are only granted in the following circumstances:

- 1) In advance of the due date (except for unforeseen circumstances, e.g. an accident).
- 2) When supporting documentation (e.g. a medical note) is provided.

I retain the right not to grade late assignments that have not been granted an extension.

If you are experiencing difficulties completing work for this course I urge you to come and talk to me as soon as possible. Waiting until the end of the semester usually means that it is too late for me to refer you to appropriate resources to help you.

#### Expectations and responsibilities

Most of the learning for this course takes place in the classroom, particularly through class discussion, group work and performance. Furthermore, the performance workshops rely on all members of the class knowing and being comfortable with each other. It is therefore imperative that you attend class regularly and participate fully. You must satisfactorily complete the participation portion of assessment in order to pass the course.

## **Policies**

### Copyright

© Instructor generated course materials (e.g., handouts, Powerpoint slides, notes, lists of resources, etc) are protected by law and may not be copied or distributed in any form or in any medium without the explicit permission of the instructor. Classes must not be recorded without the instructor's permission. Note that infringements of copyright can be subject to follow up by the University under the Code of Student Conduct and Disciplinary Procedures.

### Academic integrity

McGill University values academic integrity. All students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures. Please consult the Code of Student Conduct and Disciplinary Procedures (see [www.mcgill.ca/integrity](http://www.mcgill.ca/integrity) for more information).

### Language

Developing and demonstrating oral and written proficiency in the English language are integral components and objectives of this course.

### Students with disabilities

The University accommodates students with disabilities through the Office for Students with Disabilities (see <http://www.mcgill.ca/osd/>) in consultation with the English Department. Please speak with me about special arrangements you might require for exams, assignments or instruction.

### Religious observances

McGill's Policy for the Accommodation of Religious Observances recognises and respects the diversity of its members, including diversity of religious faiths and observances. For information on this policy, see [http://www.mcgill.ca/secretariat/files/secretariat/religious\\_holy\\_days\\_policy\\_on\\_a\\_ccomodation\\_of.pdf](http://www.mcgill.ca/secretariat/files/secretariat/religious_holy_days_policy_on_a_ccomodation_of.pdf)

*In the event of extraordinary circumstances beyond the University's or instructor's control, the content and/or evaluation scheme in this course is subject to change.*

**ENGL 431 Studies in Drama:  
Popular Entertainment in the Long Eighteenth Century**

**COURSE SCHEDULE: WINTER 2016**

Tuesday 12 January	Introduction
Thursday 14 January	<b>The nature of the popular</b> S: Kaplan, "The Aesthetics of the Popular Arts" S: Mayer, "Towards a Definition of the Popular Theatre" S: Shiach, "Changing Definitions of 'The Popular'"
Tuesday 19 January	<b>Pantomime: Defining the genre</b> P: Theobald, <i>Perseus and Andromeda</i> P: Downing, <i>The Tricks of Harlequin</i>
Thursday 21 January	<b>Pantomime: Defining the genre</b> S: O'Brien, " <i>Perseus and Andromeda</i> and the meaning of Eighteenth-Century pantomime" S: Martinez, "The Tricks of Lun"
Tuesday 26 January	PERFORMANCE WORKSHOP: Introduction <i>Perseus and Andromeda /The Tricks of Harlequin</i>
Thursday 28 January	<b>Garrick and pantomime</b> P: Garrick, <i>Harlequin's Invasion</i> P: Giffard, <i>Harlequin Student</i> S: O'Brien, "David Garrick and the institutionalization of English pantomime"
Tuesday 2 February	<b>Fielding's burlesques</b> P: Fielding, <i>The Tragedy of Tragedies</i> S: Armintor, "Fielding's Tom Thumb Plays"
Thursday 4 February	PERFORMANCE WORKSHOP: Garrick and pantomime
Tuesday 9 February	<b>Licensing and censorship</b> P: The 1737 Licensing Act S: Kinservik, "Reconsidering Theatrical Regulation in the Long Eighteenth Century"

Thursday 11 February	PERFORMANCE WORKSHOP: Fielding's burlesques
Tuesday 16 February	<b>Satire and farce</b> P: Foote, <i>The Minor</i> S: McNelly, "Methodism, Mimicry, and Samuel Foote's <i>The Minor</i> "
Thursday 18 February	<b>Burletta</b> P: Bickerstaff, <i>The Padlock</i> S: Carlson, "New Lows in Eighteenth-Century Theatre"
Tuesday 23 February	PERFORMANCE WORKSHOP: Satire and farce (Foote)
Thursday 25 February	<b>Pleasure gardens and fairs</b> P: Burney, extracts from <i>Evelina</i> P: Morley on Bartholomew Fair S: Borsay, "Pleasure Gardens and Urban Culture" S: Bratton, "Discourse of the Popular" (on Fairs) S: Stallybrass and White, "The Fair, the Pig, Authorship" (extracts)
Tuesday 1 March	No class (study break)
Thursday 3 March	No class (study break)
Tuesday 8 March	Research showcase
Thursday 10 March	<b>Melodrama</b> P: Holcroft, <i>A Tale of Mystery</i> S: Hoeveler, "The Temple of Morality"
Tuesday 15 March	<b>Shakespeare travesties</b> P: Poole, <i>Hamlet Travestie</i> S: Schoch, "New Readings for Unconventional Tragedians" S: Wells, "Shakespearian Burlesques" (extracts)
Thursday 17 March	PERFORMANCE WORKSHOP: Melodrama (Holcroft)
Tuesday 22 March	<b>Hippodrama</b>

P: Lewis, *Timour the Tartar*  
P: Colman, *The Quadrupeds of Quedlinburgh*  
S: Gamer, "A Matter of Turf"

Thursday 24 March

Rare Books / Library visit

Tuesday 29 March

PERFORMANCE WORKSHOP:  
Shakespeare travesties (Poole)

Thursday 31 March

Paper proposal peer review

Tuesday 5 April

**Asylums and executions**

P: Brown, "Bedlam"  
P: Ward, "A Visit to Bedlam"  
P: "Going to See a Man Hanged"  
S: Andrews et al, "Visiting [Bedlam]"  
S: Gatrell, "Death and the Scaffold Crowd"

Thursday 7 April

**The Popular and the Illegitimate**

P: Wordsworth, *The Prelude*, Book 7  
S: Taylor, "Wordsworth at the Theater"  
S: Moody, "Fine Word, Legitimate!"

Tuesday 12 April

**The Parliamentary Inquiry into the State of  
the Drama of 1832**

P: House of Commons Debate on the State of the  
Drama  
S: Ganzel, "Drama and the Law"

Thursday 14 April

Review session or additional office hours

*This schedule is tentative and may be modified if necessary.*

P = primary source

S = secondary source