

English 417: Restoration and 18th-Century Lit.
Spring 2014
33166/33167
Tuesday, Thursday 11:00-12:15
101 Lincoln Hall

Lisa A. Freeman
2013 UH
312-355-2530
lfreeman@uic.edu
OH: TR 12:30-2:00

Fashioning Celebrities/Performing Plays

The Long Eighteenth-Century is better known in some circles as the Age of the Actor. This was the period in which the cult of celebrity in its modern, commercial sense first had its rise. In this course we will examine a variety of dramatic works from the restoration and eighteenth century both as representations at the forefront of popular culture in their time and as vehicles for the stars of the stage. We will explore the intersection of generic interests with historical and political events and analyze transformations in tone from the raunchy sex comedies of the Restoration to the more sober, sentimental dramas of the eighteenth century. As we move from the elevated heights of heroic drama to the bathos of sentimental comedies, we will pay particular attention to the ways in which performance matters, to how the reputations of actors and actresses influenced how audiences received their performances, and to how that interaction shaped the meaning of the plays.

UNDERGRADUATE COURSE PREREQUISITES: English 313, 314, 315, or 316

TEXTS

The texts listed below are available at the UIC Bookstore in Student Center East. Additional 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 Broadview Anthology of Restoration and Eighteenth-Century Drama, concise edition, gen. ed. J Douglas Canfield

ASSIGNMENTS/REQUIREMENTS

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

1. **One short paper**, 5-6 pages undergraduates, 7-8 pages graduate. The short paper will account for 20% of your course grade.

2. **One long paper**, 10-12 pages undergraduate, 16-20 pages graduate. The long paper will account for 30% of your course grade.

3. **One expert panel**. Each expert panel will consist of two students. Together you will need to research and present at least two or more of the following in a **twenty-minute presentation**: reception history, performance history, acting history, life of the author, critical history, one performance- or reception-related anecdote for the play in question. After your presentation, you will be expected to take questions from the rest of the class and **to distribute an annotated bibliography of your sources**. Most importantly, you will be expected to integrate your newly-acquired knowledge with a critical understanding of the text we are studying. The expert panel will count for 20% of your course grade.

4. **Collaborative Performance**. Together with two other students you will be expected to perform a scene from one play of **no more than fifteen minutes** in length. For your performance you will need to consider what scene to perform as well as what directorial and acting choices to make in the performance of that scene. In the question and answer period that follows your performance, you will be expected to explain your choices in relation to a critical idea about the play, i.e. how does your performance offer an interpretation of what you take to be a critical point about the play? what choices did you make in your performance to support that interpretation? Following your performance, you will each be expected to write **a 2-3 page description and analysis** of your group experience and the choices that were made. The collaborative performance will count for 20% of your course grade.

CLASS PARTICIPATION/ATTENDANCE

General class participation and attendance will account for 10% of your final grade.

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.

Students with disabilities must inform the instructor of the need for accommodations. Those who require accommodations for access and participation in this course must be registered with the Disability Resource Center. Please contact ODS at 312/413-2183 (voice) or 312/413-0123 (TTY).

Syllabus: English 417 Fashioning Celebrities/Performing Plays

January 14: Course Introduction

January 16: The Restoration and Eighteenth-Century Stage: An Actor's Theater

- Joseph Roach, "It," Theatre Journal 56.4 (December, 2004): 555-568
- Mary Luckhurst and Jane Moody, "Introduction: The Singularity of Theatrical Celebrity"*
- Lisa A. Freeman, from Character's Theater: Genre and Identity on the Eighteenth-Century English Stage, pp. 17-41.*

January 21: Research Methods

- Online and at the Library (Daley and Newberry)
- Thomas Postlewait, "Autobiography and Theatre History"*

January 23:

- George Etherege, The Man of Mode; or, Sir Fopling Flutter (1676)

January 28:

- Man of Mode
- Robert D. Hume, "Elizabeth Barry's First Roles and The Cast of The Man of Mode," Theater History Studies 5 (1985): 16-19.
- from Joseph Roach, II, "Hair"*

January 30:

- Man of Mode
- Lisa Berglund, "The Language of Libertines: Subversive Morality in The Man of Mode," SEL: Studies in English Literature 30 (Summer, 1990): 369-386.
- Robert Markley, Two-Edg'd Weapons: Style and Ideology in the Comedies of Etherege, Wycherley and Congreve, pp. 100-137.*

February 4:

- Aphra Behn, The Rover; or, The Banished Cavaliers (1677)

February 6

- The Rover
- Elin Diamond, "Gestus and Signature in Aphra Behn's The Rover," ELH 56.3 (Fall 1989): 519-541.
- James Peck, "Intradisciplinarity in Theater History: Anne Oldfield's Mrs. Brittle vis Brecht's Not/But" *

Expert Panel _____

February 11:

- The Rover
- Katharine Eisaman Maus, "'Playhouse Flesh and Blood': Sexual Ideology and the Restoration Actress," ELH 46 (1979): 595-617.
- Laura Rosenthal, "'Counterfeit Scrubbado': Women Actors in the Restoration," The Eighteenth Century: Theory and Interpretation 34.1 (1993): 3-22.
- Felicity Nussbaum, "Actresses and the Economics of Celebrity, 1700-1800"*

Performance _____

February 13

- John Dryden, All for Love; or, The World Well Lost (1677)

February 18

- All for Love
- Marcie Frank, "Fighting Women and Loving Men: Dryden's Representation of Shakespeare in *All for Love*," in Queering the Renaissance, ed. Jonathan Goldberg*
- George Haggerty, excerpts from Men in Love: Masculinity and Sexuality in the Eighteenth Century*

Expert Panel _____

February 20

- All for Love
- Judith Milhous and Robert D. Hume, "*All for Love* (1677)"*
- W.B. Worthen, "The Imprint of Performance"*

Performance _____

February 25

- John Vanbrugh, The Relapse; or, Virtue in Danger, Being the Sequel to the Fool in Fashion (1696)

February 27

- The Relapse
- J. S. Peters, "The Novelty; or, Print, Money, Fashion, Getting, Spending, and Glut"*
- Kristina Straub, "Actors and Homophobia"*
- excerpt from, An Apology for the Life of Colley Cibber*

Expert Panel _____

March 4

- The Relapse
- Emma Katherine Atwood, "Fashionably Late: Queer Temporality and the Restoration Fop," Comparative Drama 47.1 (Spring 2013): 85-111.
- Helga Drougge, "'The Deep Reserves of Man': Anxiety in Vanbrugh's The Relapse," SEL: Studies in English Literature 34.3 (Summer 1994): 507-522.

Performance _____

March 6

- William Congreve, The Way of the World (1700)

March 11

- Way of the World
- Richard Braverman, "Capital Relations and The Way of the World" ELH 52.1 (1985): 133-158.
- Gilli Bush-Bailey, "Revolution, legislation and autonomy"*

Expert Panel _____

March 13

- Way of the World
- Deborah Kaplan, "Learning 'to Speak the English Language': The Way of the World on the Twentieth-Century American Stage," Theatre Journal 49.3 (October 1997): 301-321.

Performance _____

March 18

- from Joseph Roach, Cities of the Dead, "Betterton's Funeral"*
- Mid-Term Discussion
- **Short Paper Due**

March 20: NO CLASS

March 24-28: SPRING BREAK

April 1

- Richard Steele, The Conscious Lovers (1722)

April 3

- Conscious Lovers
- Spectator No. 51 and No. 65*
- Peter Hynes, "Richard Steele and the Genealogy of Sentimental Drama: A Reading of The Conscious Lovers," Papers on Language and Literature 40.2 (Spring 2004): 142-166.

Expert Panel _____

April 8

- Conscious Lovers
- Brett Wilson, "Bevil's Eyes: Or, How Crying at The Conscious Lovers Could Save Britain," Eighteenth-Century Studies 45.4 (Summer 2012): 497-518.

Performance _____

April 10

- John Gay, The Beggar's Opera (1728)

April 15

- Beggar's Opera
- Steve Newman, "The Value of 'Nothing': Ballads in The Beggar's Opera," The Eighteenth Century: Theory and Interpretation 45.3 (Fall 2004): 265-283.

Expert Panel _____

April 17

- Beggar's Opera
- from Jones DeRitter, The Embodiment of Characters, pp. 22-45*
- Cheryl Wanko, "Three Stories of Celebrity: The Beggar's Opera 'Biographies,'" SEL: Studies in English Literature 38 (1998): 481-498.

Performance _____

April 22

- George Lillo, The London Merchant (1731)

April 24

- London Merchant
- David Wallace, "Bourgeois Tragedy or Sentimental Melodrama? The Significance of George Lillo's The London Merchant" Eighteenth-Century Studies 25.2 (1991-2): 123-143.

Expert Panel _____

April 29

- London Merchant
- David Mazella, "'Justly to Fall Unpitied and Abhorr'd: Sensibility, Punishment, and Morality in Lillo's The London Merchant," ELH 68.4 (Winter 2001): 795-830.

Performance _____

May 1: Course Wrap-Up

- **LONG PAPER DUE**