**ENGL 423: English Literature of the Eighteenth Century**

**Fall 2018**

Class meetings: M,W,F 1-1:50 in THH 109

Professor: Emily Anderson, English Department, THH 402J

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Office Hours: Monday 2-4pm, or by appointment

**Literature and Performance in Eighteenth-Century England**

“For the generality of men, a true Modern Life is like a true Modern Play”

--Alexander Pope to Cromwell, 29 August 1709

“When transactions behind the curtain are mentioned, St. James’s is more likely to occur to our thoughts than Drury Lane.”

--Henry Fielding, *Tom Jones* (1749)

“‘Tis plain, then, all the world, from youth to age

Appear in masks. Here, only, on the stage,

You see us as we are. *Here* trust your eyes;

Our wish to please admits of no disguise”

--Hannah Cowley, *The Belle’s Stratagem* (1780)

What is performance? When are we doing it, when are we not, and why might we need or want to differentiate between these behaviors? This course will attempt to answer such questions through a survey of eighteenth-century English literature. As indicated by my epigraphs, eighteenth-century writers were hyper-aware of the links between theatrical performance and lifeand often used their writing to reflect on these connections. This seminar will consider how this obsession manifests in the literature of the time: What cultural conditions contributed to this fascination with performance? How is this interest in performance used to define or destabilize “Englishness” or nationhood? How is it used to define or destabilize ideas about gender, selfhood, race?  While these questions will be posed within a specific historical context and illustrated by specific eighteenth-century literary texts, students should find these questions connecting suggestively with contemporary concerns. To aid in these connections, our eighteenth-century readings will be framed by brief readings on theoretical aspects of performance, and students will use these theoretical readings to enrich their understanding of both our primary texts and performance as it functions in the present day.

**REQUIRED TEXTS (available at the bookstore)**

Aphra Behn, *The Rover* (Broadview)

*The Broadview Anthology of British Literature: The Restoration and the Eighteenth-Century*

Frances Burney, *Evelina* (Broadview)

\*\*Please purchase these editions; I have arranged with Broadview to supply these texts to you as part of a discounted package deal. Additional readings from *The Performance Studies Reader* (indicated on your syllabus by an “\*”) will be posted on Blackboard. I will also place a copy of this text on reserve at Leavey Library. Please print out these additional readings when assigned and bring them to class.\*\*

**COURSE REQUIREMENTS**

**Seminar participation**

The format of the course will be a discussion seminar, which means that we all need to show up to every session having studied all of the assigned materials, having thought about them, and being ready to participate in the discussion. *Absences will adversely affect your grade, and more than seven absences will constitute grounds for failing the course.*

Your grade for this course will be calculated as follows:

**Reading quizzes—10%**

Very short quizzes, on primary sources and theoretical readings, on days noted in class. You will be able to drop your lowest quiz grade from the semester.

**Papers—40%**

You will do four short papers, 500-750 words, due on the dates indicated below. In these papers, you will do a close analysis of one isolated passage of text (we will discuss the assignment more in class). All papers are due Fridays in class. Please provide a word count at the end of the assignment.

**Midterm Exam—20%**

A combination of short essays and identifications that covers material from the first half of the class.

**Final Paper on a single topic or issue considered with respect to three texts—30%**

Use this assignment to assess the definition, significance, and evolution of “performance” in reference to three primary texts from our course, one chosen from each unit. 8-10 pages in length.

# SCHEDULE OF ASSIGNMENTS (subject to revision)

# UNIT ONE: PERFORMANCE

# Week 1

8/20 Introduction: course goals

8/22 William Wycherley, *The Country Wife* (1675)*,* Acts 1-2

8/24 Pick a passage / short paper practice; “The Restoration and the Eighteenth Century,” xxxiii-lxix

**Week 2**

8/27 William Wycherley, *The Country Wife*, Acts 3-4

8/29 Wycherley, *The Country Wife,* Act 5

8/31 **READING QUIZ [sample]:** “What is Performance?” *PSR\**

Theoretical reading: Marvin Carlson, “What is Performance?” in *PSR*\*

**Week 3**

9/3 **NO CLASS**—Labor day

9/5 Aphra Behn, *The Rover* Part I (1677), Acts 1-3

9/7 Behn, *The Rover*, Acts 4-5 (epilogue and postscript)

**READING QUIZ:** review “What is Performance” from *PSR*\*

Theoretical Reading: Erving Goffman, “Performances: Belief in the part one is playing,” *PSR*\***DUE: PAPER A**

**Week 4**

9/10 Aphra Behn, *Oroonoko* (1689)*,* pp. 201-217

9/12 Aphra Behn, *Oroonoko,* pp. 218-237

9/14 **READING QUIZ:** review “Global Performance”from *The Performance Studies Reader*\*

Theoretical reading: Homi K. Bhabha, “Of Mimicry and Man,” *PSR*\*

**Week 5**

9/17 Jonathan Swift, “Progress of beauty” (1719); “A Description of a City Shower” (1710); “Stella’s Birthday, 1718,” “Stella’s Birthday, 1727,” The Lady’s Dressing Room” (1723)

9/19 Lady Mary Wortley Montagu, “Saturday; The Small Pox” (1716); “The Reasons that Induced Dr. S. to Write Poem Called The Lady’s Dressing Room” (1734)

9/21 **NO CLASS:** Professor Anderson at Huntington Library 18th-c Seminar Lecture (interested students may attend for extra quiz points)

**UNIT TWO: PLAY**

**Week 6**

9/24 Alexander Pope, “The Rape of the Lock” (1714), Cantos 1-3

9/26 Pope, “Rape of the Lock,” Cantos 4-5.

9/28 **READING QUIZ:** review“Play,” from *PSR\**

Theoretical reading: Johan Huizinga, “The Nature and Significance of Play as a Cultural Phenomenon,” *PSR\** **DUE:** **PAPER B**

**Week 7**

10/1 Eliza Haywood, *Fantomina* (1725)

10/3 Haywood, *Fantomina*, “In Context: The Eighteenth-Century Sexual Imagination”

10/5 **READING QUIZ:** review“Play,” from *PSR\**

Theoretical reading: Neal Gabler, “Life the Movie,” *PSR\**

**Week 8 MIDTERM**

10/8 Midterm review

10/10 MIDTERM

10/12 Broadview Introduction, from “Print Culture”-“The Novel”: pp. xlix-lxvii; Samuel Johnson “On Fiction,” *The Rambler*, No. 4; “On Biography,” *The Rambler*, No. 60 (1750)

**Week 9**

10/15 Frances Burney, *Evelina* (1779), prefatory materials, Letters I-XXIII

10/17 Burney, *Evelina*, Letters XXIV-XXXI (end of Vol. I)

10/19 **NO CLASS:** Professor Anderson at Huntington Library 18th-c Seminar Lecture (interested students may attend for extra quiz points)

**Week 10**

10/22 Burney, *Evelina*, Vol. II, Letters I-XX

10/24 Burney, *Evelina*, Letters XXI–XXX (end of Vol. II)

10/26 **READING QUIZ:** review “Play,” from *PSR\**

Theoretical reading: Brian Sutton-Smith, “The Ambiguity of Play,” *PSR*\* **DUE: PAPER C**

**UNIT THREE: PERFORMATIVITIY**

**Week 11**

10/29 Burney, *Evelina,* Vol. III, Letters I-XVII

10/31 Burney, *Evelina,* Letters XVIII–XXII (complete)

11/2 **READING QUIZ:** review“Performativity,” from *PSR*\*

Theoretical reading: J.L. Austin “How to Do Things With Words,” *PSR*\*

**Week 12**

11/5 Oliver Goldmsith, *She Stoops to Conquer* (1773)*,* Acts 1-3 [handout]*\**

11/7 Goldsmith, *She Stoops,* Acts 4-5*\**

11/9 **READING QUIZ:** review “Performativity,” from *PSR*

Theoretical reading: Judith Butler, “Performative Acts and Gender Constitution,” *PSR*\*

**Week 13**

11/12 Hannah Cowley, *The Belle’s Stratagem* (1780)*,* Acts 1-2 [handout]*\**

11/14 Cowley, *Belle’s Stratagem,* Act 3*\**

11/16 Cowley, *Belle’s Stratagem*, Acts 4-5, epilogue\* **DUE: PAPER D**

**Week 14**

11/19 **READING QUIZ:** review“Performativity,” from *PSR*\*

Theoretical reading: Andrew Parker and Eve Kosofsky Sedgwick “Introduction to *Performativity and Performance*,” *PSR*\*

11/23 **NO CLASS**—Thanksgiving

11/25 **NO CLASS**—Thanksgiving

**Week 15**

11/26 Final Paper Presentations

11/28Final Paper Presentations

11/30 Final Paper Presentations

**FINAL PAPER:**

DUE (by email to ehanders@usc.edu): 1pm, Wednesday, December 12

Format the paper in MS word and title FIRST NAME.doc

**MISCELLANEOUS**

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” https://policy.usc.edu/scampus-part-b/.  Other forms of academic dishonesty are equally unacceptable.  See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. https://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. http://www.suicidepreventionlifeline.org

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. https://engemannshc.usc.edu/rsvp/

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. https://equity.usc.edu/

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. https://studentaffairs.usc.edu/bias-assessment-response-support/

Student Support & Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. https://studentaffairs.usc.edu/ssa/

Diversity at USC – https://diversity.usc.edu/

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students