

## English 340-01: Restoration Drama

CRN 22307

Professor J. Brady  
Palmer 305 (office)  
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Spring, 2012  
TR 9:30-10:45 in  
Buckman 105

This course explores English drama after the restoration of Charles II to the throne in 1660. Topics include: the reopening of the theaters; the introduction of the actress to the stage in lieu of the boy actors who had played women's roles in the Renaissance; the flourishing of drama after the interregnum when the professional theater had been suppressed; the culture of the playhouses; the figure of the libertine 'rake'; the rise of 'humane' and sentimental drama late in the century, as an alternative to the once-dominant mode of satiric comedy. Our focus will be on plays written by influential and popular dramatists of the period, including Etherege, Dryden, Behn, Otway, Cibber, Vanbrugh, Congreve, and Farquhar and on the unique conditions of the theater they wrote for between 1675 and 1707. We will examine royal sponsorship of the theater of this period and the dissolute atmosphere of Charles II's court, as depicted in verse satires by the king's godson, the Earl of Rochester as well as the trenchant critiques of the Stuart court offered in plays of the 1690s, once the age and codes of conduct of the Restoration Cavaliers have become passé and outmoded.

### Texts:

David Womersley, ed. *Restoration Drama: An Anthology* (Blackwell)  
John Dryden, *Marriage A la Mode*, ed. David Crane (New Mermaids)  
Deborah Payne Fisk, ed. *Four Restoration Libertine Plays* (Oxford)

### Office Hours:

Tuesday and Thursday: 11:00-12:00, or by appointment from Monday through Thursday.

### Attendance Policy:

This class will be run as a combination of lecture, seminar, and discussion. Late arrivals to class will be counted as absences and any student who misses or comes late to class more than **four** times in the semester will be asked to withdraw from the course with a grade of F. Please see the new English department policies on attendance and other matters, attached as an appendix to this document, below.

**Method of Evaluation:**

- 40% Two essays of 5 pages each
- 30% Research essay of 8 pages
- 10% Participation in the class, attendance, preparation for class, and willingness to engage with the primary material and the scholarship in the field. You are required to read the assigned criticism or supplementary primary texts in conjunction with each week's principal reading.
- 10% In-class leading of discussion of an aspect of a text or issue
- 10% An essay of 3 pages on an aspect of theatrical performance or staging that interests you or on an actor or actress of the period, with illustrations from the plays we have studied. This essay must be submitted by Spring Break.

**Schedule:**

January 12	Introductory Remarks
Jan. 17, 19, 24	Etherege's <i>The Man of Mode</i> (1676)
January 26	Rochester's poems (handout)
January 31, Feb. 2, 7	Dryden's <i>Marriage A la Mode</i> (1673)
February 9, 14	Behn's <i>The Rover</i> (1677)
Feb. 16	The Restoration actress
February 20	First essay due
Feb. 21, 23, 28	Otway's <i>Venice Preserved</i> (1682)
March 1	Otway's Love Letters (handout)
March 6, 8	Otway's <i>Friendship in Fashion</i> (1678)

March 13, 15	Spring Break
March 20	Cibber's <i>Love's Last Shift</i> (1696)
March 22	No class, away at conference
March 27	<i>Love's Last Shift</i> (continued)
March 29, April 3	Vanbrugh's <i>The Relapse</i> (1696)
April 4	Research essay due
April 5	Easter Recess
April 10, 12, 17	Congreve's <i>The Way of the World</i> (1700)
April 19	Professor Jayne Lewis's lecture
April 24, 26	Farquhar's <i>The Beaux' Stratagem</i> (1707)
April 27	Third essay due