

English 340-01: Restoration Drama

CRN 24304

Professor J. Brady
Palmer 305 (office)
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Spring, 2014
TR 9:30-10:45 in
Palmer 210

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, Otway, Cibber, Vanbrugh, Congreve, Southerne, 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 decadent 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 libertine 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)
Michael Cordner, ed. *Four Restoration Marriage Plays* (Oxford)

Office Hours:

Tuesday and Thursday: 11:00-12:00, or Monday, Wednesday and Friday from 10:00 to 10:45, or by appointment.

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 **three** 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, including plagiarism and academic honesty, attached below as an appendix to this document.

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.

Schedule:

January 9	Introductory Remarks: sample paratexts
Jan. 14, 16, 21	Etherege's <i>The Man of Mode</i> (1676)
January 23	Rochester's poems (handout)
January 28, 30, Feb. 4	Dryden's <i>Marriage A la Mode</i> (1673)
February 6	The Restoration Actress
Friday, February 7	First Essay Due on Comedies of the 1670s
February 11, 13	Otway's <i>The Soldiers' Fortune</i> (1680)
February 18, 20	Otway's <i>Venice Preserved</i> (1682)
February 25	Professor Ann Coiro's visit and lecture (reading to be assigned)

February 27	No class
March 4, 6	<i>Venice Preserved</i> ; Otway's Love Letters
Friday, March 7	Second Essay Due on Otway
SPRING BREAK	
March 18, 20	Cibber's <i>Love's Last Shift</i> (1696)
March 25, 27	Vanbrugh's <i>The Relapse</i> (1696)
Friday, March 28	Theater Essay Due
April 1, 3	Southerne, <i>The Wives' Excuse</i> (1692)
April 8, 10, 15	Congreve's <i>The Way of the World</i> (1700)
EASTER BREAK	
April 22, 24	Farquhar's <i>The Beaux' Stratagem</i> (1707)
Saturday, April 26	Research Essay Due on Comedies of the 1690s and 1700s