

ENGLISH 308: RESTORATION AND EIGHTEENTH-CENTURY DRAMA

FALL 2015: COURSE DESCRIPTION

Details

Instructor: John M. Ware

Office: Main 331

Office hours: Thursday 4:00-5:00; Wednesday/Friday 2:00-3:30; and by appointment.

Online office-hours calendar: <https://johnmware.youcanbook.me/>

Office phone: 597-4362

Email: warejm@wofford.edu

Course Materials

Required Texts

Canfield, J. Douglas and Maja-Lisa von Sneidern, eds. *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama, Concise Edition*. Peterborough, Ontario: Broadview, 2001.

Rogers, Katharine, ed. *The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women*. New York: Meridian-Penguin, 1994.

Contextual Readings (provided electronically through Moodle)

"The Collier Controversy." McMillan, Scott, ed. *Restoration and Eighteenth-Century Literature*. 2nd ed. New York: Norton, 1997. pp. 493-512.

"Hobbes and Dryden." McMillan, pp. 457-73.

"Inchbald Prefaces." Inchbald, Elizabeth. *Remarks for the British Theatre (1806-1809)*. Delmar, New York: Scholars' Facsimiles & Reprints, 1990.

"Oliver Goldsmith." Goldsmith, Oliver. "An Essay on the Theatre." Nettleton, George H., Arthur E. Case, and George Winchester Stone, Jr. *British Dramatists from Dryden to Sheridan*. Carbondale: Southern Illinois University Press, 1969. 751-53.

"Samuel Johnson." Greene, Donald, ed. *Samuel Johnson: The Major Works*. Oxford: Oxford University Press, 1984.

"Steele and Addison." McMillan, pp. 481-89.

"Steele and Dennis." McMillan, pp. 517-29.

Critical Readings (provided electronically through Moodle)

Hendrickson, Kalissa. "'The trust and credit of a Guinea-bawd': Circulation, Credit, and the Bodied Economy in Thomas Southerne's *Oroonoko*." *Restoration and 18th-Century Theatre Research* 27.2 (2012): 35-60. *EBSCOhost*. Web. 23 Aug 2015.

Horejsi, Nicole. "(Re)Valuing the 'Foreign Trinket.'" *Restoration and 18th-Century Theatre Research* 18.2 (2003): 11-36. *EBSCOhost* Web. 23 Aug 2015.

Course Description

In 1660, Charles II returned from exile to rule Britain after the collapse of the Commonwealth. Drama produced during Charles's reign and the century following it has been perceived in widely different ways. George Etherege's *Man of Mode* (1676) was described by Horace Walpole as "our first genteel comedy; the touches are natural and delicate, and never overcharged" in 1775/76. Yet, Samuel Coleridge took a different view in 1812 when he accused Etherege (and similar Restoration dramatists) as "lampoon[ing] the noblest passions of humanity in order to pander for its lowest appetites." In this course, we will examine the variety of plays written and performed (with one exception) between 1660 and 1800 with an

emphasis on comedy. In addition to reading significantly different types of comedies, we will also read reflections on comedy written during this period. Contextual readings highlight critical debates such as those involving Dryden, Congreve, Collier, Dennis, and Steele, as well as topics addressed by Johnson and Inchbald. Contemporary criticism will demonstrate various perspectives taken on select plays.

Our objectives are to read the plays attentively, to relate the plays to other literary texts of the Restoration and eighteenth century, to understand and evaluate the ways in which the plays have been treated in criticism, and to consider the applicability of these plays to contemporary living.

Coursework

The graded assignments for English 308 include a reading journal, two literary analyses, a research-supported essay, and a scenic adaptation. Each assignment is designed to increase experience in kinds of work produced by those who work in the field of English language and literature.

In addition to the graded assignments, there are ungraded assignments (see “Other Assignments”). Moreover, I expect you to attend class regularly, complete the assigned reading, and participate in discussion.

Moodle and Pathbrite

This course will rely on its Moodle site for distribution of readings not included in the textbooks, links to assignments, attendance record, and the online gradebook feature. All work that is submitted will be submitted to portfolios in Pathbrite. Students can access Pathbrite through Moodle by selecting the link to any assignment. You will be prompted to provide a login and password. Pathbrite automatically generates a portfolio based on this course. While Moodle is unavailable to you after the end of the semester, your Pathbrite portfolio is both free and also available to you as long as you and Pathbrite exist and desire it.

Grades

During the semester, you will receive six grades each of which contributes 10-30% to your final grade:

- Assignment 1: Reading Journal (20%)
- Assignment 2: Literary Analysis (15%)
- Assignment 3: Literary Analysis (15%)
- Assignment 4: Research-Assisted Essay (20%)
- Assignment 5: Scenic Adaptation (10%)
- Attendance and Participation (20%)

Grades are represented on a 100-point scale that breaks down as follows:

- 93-100: A
- 90-92: A-
- 87-89: B+
- 83-86: B
- 80-82: B-
- 77-79: C+
- 73-76: C
- 70-72: C-
- 60-69: D
- 00-59: F

Your grade is something you earn, and you have every right to be concerned about it. Please visit me during my office hours or schedule a time to meet with me if you have any questions or concerns about your grade.

Attendance and Participation

Attendance, preparation, and participation contribute 20% to your final grade. A general, but not binding, way of conceiving of the effect of attendance on your grade is as follows: with 1-3 absences, you may still earn an A in attendance; with 3-5 absences, you may still earn a B in attendance; with 5-7 absences, you may still earn a C or a D in attendance; with 7-9 absences, you will likely receive an F (00) in attendance; with more than 9 absences, you will not get credit for this course. Alert me to necessary absences and unusual circumstances; retain documentation of absences. With supporting documentation, absences due to official college events will not negatively affect your grade, but they will count as absences.

If you enter class after I have checked the roll, you are late, and it is your responsibility to see me immediately after class to be certain that I count you as present. If you are more than ten minutes late to class, you are welcome to stay, but I will not give you credit for having attended.

Participation begins with adequate preparation for class: the completion of required reading, writing, drafts, or comments, for example. Participation includes the extent of your contributions to discussion, your attentiveness, and the quality of your comments on peers' drafts.

Office Hours, Email, Phone

Office hours are times during which you can drop by my office without prior notice and with the assurance that I will be there unless I have indicated otherwise. Please take advantage of this time to discuss any aspects of the class. I will gladly meet with you at other times; we simply need to arrange to do so. My office phone number is 597-4362, but the most effective way to contact me is by [email](#).

You can also schedule a time to meet with me by using my online appointment calendar at <https://johnmware.youcanbook.me/>

The Honor Code

The Wofford College Honor Pledge charges students to uphold the integrity of the College. In this course, we will discuss methods by which writers clearly signal material that they have borrowed from an outside source and incorporated into their own work through quotation, paraphrase, or summary. Failure to properly acknowledge one's sources or to quote, paraphrase, or summarize appropriately constitutes plagiarism, which is an honor code violation.

All writing for this class is to originate with this class. If you wish to use writing from an earlier point in your academic career, you need to discuss this matter with me prior to submitting any assignment.

Classroom Policies

Food/Drink/Electronics/Telephony

Other Resources

Wofford College offers services related to students' academic performance and personal wellbeing: [The Writing Center](#) and [Health Services](#) are two services to keep in mind.