

English 181D: Studies in the Eighteenth-Century – Spring 2009
Thursdays 9:00am-12:00pm, Humanities A56

LONDON'S GLOBAL STAGE

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British drama of the Restoration and eighteenth century often focuses on the history and customs of other nations. Sometimes these are thinly veiled explorations of British values and identities, while other times they demonstrate a genuine interest in alternative traditions and the consequences of cultural contact. We will read several plays performed in London and set around the globe, including plays focused on the Orient and the East (Dryden's *All for Love*, Inchbald's *A Mogul Tale*, Colman's *Blue-Beard*), Africa and the slave trade (Southerne's *Oroonoko*, Bickerstaff's *The Padlock*, Rowson's *Slaves in Algiers*), the Americas (Gay's *Polly*, Colman's *Inkle and Yarico*, Sheridan's *Pizarro*), and even British soil (Steele's *Conscious Lovers*, Lillo's *London Merchant*). These plays embody a range of eighteenth-century dramatic forms—tragedy, comedy, spectacle, musical, melodrama—that echo their diverse subject matter. Secondary readings will explore the critical debates surrounding the performance and transmission of British drama in this period and provide models for interpreting the plays in local and global contexts. If time allows, we will read selections from dramatic criticism and actor's memoirs to get a fuller flavor of the period's theatrical culture.

Required Texts

Available at UCLA Textbook Store:

- (BA) *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama Concise Edition* (Broadview)
- (C) *Plays by George Colman the Younger and Thomas Morton* (Cambridge)
- (R) Susanna Rowson, *Slaves in Algiers* (Copley)
- (S) Richard Brinsley Sheridan, *Pizarro* (Kessinger)
- (CR) *APS Course Reader* (containing three plays and most of the secondary articles)

I strongly encourage students to use the specific editions I have selected for the course. Modern publishers base their editions on different source texts, so other editions may vary considerably. Also it is easier to follow lectures and compare ideas with your peers when you have the same page numbers.

Supplemental Texts

On reserve in the English Reading Room (Humanities Building 235):

- Benedict Anderson, *Imagined Communities*
- Linda Colley, *Britons: Forging the Nation, 1707-1837*
- Linda Colley, *Captives*
- Deborah Payne Fisk (ed.), *The Cambridge Companion to English Restoration Theatre*
- Leo Hughes, *The Drama's Patrons: A Study of the Eighteenth-Century London Audience*
- Jane Moody and Daniel O'Quinn (eds.), *The Cambridge Companion to British Theatre, 1730-1830*
- Felicity Nussbaum (ed.), *The Global Eighteenth Century*
- Felicity Nussbaum, *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century*
- Daniel O'Quinn, *Staging Governance: Theatrical Imperialism in London, 1770-1800*
- Joseph Roach, *Cities of the Dead: Circum-Atlantic Performances*

- Kathleen Wilson, *Island Race: Englishness, Empire and Gender in the Eighteenth Century*
- David Worrall, *Harlequin Empire: Race, Ethnicity and the Drama of the Popular Enlightenment*

Also available on English Reading Room reference shelves:

- *The London Stage, 1660-1800; A Calendar of Plays, Entertainments and Afterpieces*. 11 vols. Ed. by Van Lennep et al.
- *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800*. 16 vols. Ed. by Highfill, Burnim, and Langhans.

Course Requirements and Grading

Grades will be posted in the MyUCLA Gradebook, so you can track your progress. The Student View does not reflect the weights assigned to each category—please remember to adjust for these weights when calculating your course average.

1. **Participation** – Attentive listening and active participation are required. And you must be present in class in order to participate! Since this is a seminar, our class sessions will revolve around *your* questions and comments, and you must come to class prepared to share insights and queries about the material. The course website Discussion Board will also be available for exploring issues that we do not have time to address in class, or for continuing conversations that were begun here. Please be respectful of your classmates and their ideas at all times. (20%)
2. **Presentation** – Each student will be responsible for a brief presentation on one of the assigned secondary articles. We will sign up for these presentations during Week 2. The presentation should last no more than 10 minutes. You should begin with a brief restatement of the critic’s main argument; then analyze the strengths and weaknesses of the essay; and conclude by raising 2-3 specific questions for discussion. These might be questions about the content or methodology of the article itself, or about the applicability of the arguments to that day’s primary reading. These questions should be typed and handed to the instructor at the conclusion of your presentation. (15%)
3. **Group Project** – All students will participate in a group project designed to stimulate your thinking about dramaturgy in a practical sense. In Week 4 the complete instructions for this assignment will be handed out, and groups will be assigned. The project will consist of developing a proposal for staging a scene (explaining how you would handle elements such as lighting, music, scenery, props, and costume) as well as acting out the scene (although you may not be able to incorporate all the elements proposed in the first part of the project). Both phases of the project will be presented to the class during Week 10. (20%)
4. **Seminar Paper** – One paper of 8-10 pages. This paper should be a critical essay that incorporates both research and close textual analysis to advance its arguments about one of the plays covered in the course. Possible topics might include representations of race, nation, gender, or otherness; circulation and performance histories; place and audience; issues of “global” importance, such as healthcare, diversity, mass media and communication, the environment, legal policy, the international marketplace, or postcolonialism. A one-page proposal plus bibliography are due during Week 8. I highly recommend you begin developing your topic and examining relevant sources early in the quarter, in consultation with me. The paper will be submitted electronically to Turnitin (see further discussion below). Papers will be marked down one-third of a letter grade for each day they are late, including weekends and holidays. (45%)

Academic Integrity

Plagiarism is unacceptable and will not be tolerated under any circumstances. If you borrow an idea, whether from a book, magazine, the Internet, another student, or your own previous work, you must acknowledge the source with a citation (even if you don’t use the source’s exact words). Plagiarism is a serious offense that could result in your dismissal from UCLA. University Policy requires me to report all

instances of suspected plagiarism to the Dean of Students for disciplinary action, and I will not hesitate to do so.

In order to encourage appropriate citation habits, you will be required to submit electronic copies of your papers to Turnitin.com. Turnitin compares the contents of your paper to the Internet, several article databases, and all other student papers submitted to Turnitin. By using this tool, I hope to take away the temptation to cheat (which can be very real for some students, especially if they are having a personal crisis or lack confidence in their writing abilities) and encourage you to document your sources correctly. Since I won't have to waste time Googling suspicious phrases, I can focus my energy on assessing the substance of your papers. Complete instructions for using Turnitin will be posted on the Course Website. If you have questions about proper documentation or my goals in using Turnitin, please feel free to ask me.

Office Hours

I encourage you to make use of office hours to discuss any issues pertaining to the readings or course assignments. If you cannot come during the scheduled hours, please contact me to make an appointment.

Course Website

You can access our course website by clicking on the link in MyUCLA or going directly to:
<http://ccle.ucla.edu/course/view/09S-ENGL181D-1>

Click on the "Login" link in the upper right to login and access the materials. On the course website you will find the Discussion Boards, where there are forums for general course-related questions and discussions on the readings. I will also post some readings not included in the course reader, copies of handouts and overheads from seminar, as well as links to helpful resources.

Course Schedule

Week 1, R 4/2

Introduction: Eighteenth-Century Audiences

Suggested: Edward A. Langhans, "The Theatre," *Cambridge Companion to English Restoration Theatre*, ed. Deborah Payne Fisk (New York: Cambridge UP, 2000), 1-18. (on course website)

Week 2, R 4/9

Dryden, *All for Love* (BA)

Jim Davis, "Spectatorship," *Cambridge Companion to British Theatre, 1730-1830*, ed. Jane Moody and Daniel O'Quinn (New York: Cambridge UP, 2007), 57-69.

David Worrall, "The Theatrical Network," *Harlequin Empire: Race, Ethnicity and the Drama of the Popular Enlightenment* (London: Pickering & Chatto, 2007), 11-22.

Kathleen Wilson, "Rowe's *Fair Penitent* as Global History: or, a Diversionary Voyage to New South Wales," *Eighteenth-Century Studies* 41.2 (2008): 231-51.

*Class presentations assigned

Week 3, R 4/16

Inchbald, *The Mogul Tale* (CR)

Colman the Younger, *Blue-Beard* (C)

Edward W. Said, "Introduction," *Orientalism* (New York: Vintage, 1979), 1-28.

Daniel O'Quinn, "Introduction: The Supplementation of Imperial Sovereignty," *Staging Governance: Theatrical Imperialism in London, 1770-1800* (Baltimore: Johns Hopkins UP, 2005), 1-32.

Week 4, R 4/23

Southerne, *Oroonoko* (BA)

Bickerstaff, *The Padlock* (CR)

Felicity Nussbaum, "Black Women: Why Imoinda Turns White," *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (New York: Cambridge University Press, 2003), 151-88.

*Group project instructions distributed and groups assigned

Week 5, R 4/30

Rowson, *Slaves in Algiers* (R)

Linda Colley, "Confronting Islam," *Captives* (New York: Pantheon Books 2002), 99-134. (on course website)

David Worrall, "The North African States on the British and American Stage," *Harlequin Empire*, 107-38.

Week 6, R 5/7

Gay, *Polly* (CR)

Colman the Younger, *Inkle and Yarico* (C)

David Worrall, "The Representation of Race on the Georgian Stage," *Harlequin Empire*, 23-55.

Julie A. Carlson, "Race and Profit in English Theatre," *Cambridge Companion to British Theatre, 1730-1830*, 175-88.

Week 7, 5/14

Sheridan, *Pizarro* (S)

Julie A. Carlson, "Trying Sheridan's *Pizarro*," *Texas Studies in Literature and Language* 38 (1996): 359-78.

Astrid Wind, "Irish Legislative Independence and the Politics of Staging American Indians in the 1790s," *Symbiosis* 5.1 (2001): 1-16.

Week 8, 5/21

Steele, *Conscious Lovers* (BA)

Benedict Anderson, "Concepts and Definitions" and "The Origins of National Consciousness," *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2nd ed. New York: Verso, 1991. 5-7 and 37-46.

Nicole Horejsi, "(Re)Valuing the 'Foreign Trinket': Sentimentalizing the Language of Economics in Steele's *Conscious Lovers*," *Restoration and Eighteenth Century Theatre Research* 18.2 (2003): 11-36.

*Proposal and bibliography due for seminar paper

Week 9, 5/28

Lillo, *London Merchant* (BA)

Linda Colley, "Profits," *Britons: Forging the Nation, 1707-1837* (New Haven: Yale UP, 1992), 55-100.

Peter Hynes, "Exchange and Excess in Lillo's *London Merchant*," *University of Toronto Quarterly* 72.3 (2003): 679-97. (on course website)

Week 10, 6/4

Group project presentations

Finals Week, 6/12

Seminar paper due to Turnitin by 5:00pm

Additional Notes:

- Please bring your books to class to aid in following along and participating in exercises.
- Silence cellphones and pagers, and refrain from distracting activities like texting, crosswording, and moving in and out of the room.
- I don't mind if you eat in class, as long as it's not noisy or messy.
- If you plan on recording discussions or taking notes on a laptop, please obtain my permission first. Your laptop privileges will be revoked if I suspect you are browsing the Internet or otherwise distracting yourself or your neighbors.