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Office hours: 1st, 2nd, & 4th
Monday 3-4 & by appointment

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English 332: Queering the Restoration

Restoration comedy (1660-1714) is often sexy and lively, replete with mistaken identity, bedroom scenes, and sword fights—sometimes all three at once. These are plays we can read and study, but also plays we can enjoy and imagine performing. In this course, we will read several Restoration comedies, examining the conventions and the commentary on the politics and culture of gender in the Restoration. We will give equal consideration to the plays' historical context and to their suitability for performance—both in the Restoration and today.

Disclaimer: Restoration comedy frequently includes profane language and sexually explicit material. A significant portion of this class involves discussion and performance of this material. If you find profane language and/or graphic depictions of sex to be offensive, you may be more comfortable in a different course.

Required Texts:

Broadview anthology of Restoration and 18th Century drama

Aphra Behn, *Oroonoko and other writings*

Recommended:

Blackwell's Companion to Restoration Drama

Other readings, as assigned, are available on moodle: <https://moodle.cornellcollege.edu>

Print and bring to class all Moodle readings unless otherwise indicated.

Goals and Expectations:

This course address the priorities of

Inquiry: The paper and project in ENG 332 invite you to identify an interesting problem or question and investigate it using research, creative thinking, and analysis

Communication: All of the projects and papers in ENG 332 call for you to demonstrate and further cultivate effective reading, writing, and speaking skills.

Intercultural Literacy: The readings and discussions in ENG 332 ask you to consider sex and gender in a historical context and consider our own understanding of these categories.

My goals for this class:

- read, perform, and appreciate Restoration drama;
- use other primary, scholarly, and critical sources to help us understand the historical, social, and political context of Restoration drama;
- engage in discussions about drama and consider how we categorize and evaluate genre;
- work collaboratively through class discussion and small groups to better understand the literature;
- conduct and revise scholarly research;
- place texts at the center of our discussions;
- enjoy reading and discussing together.

Your goals should include:

- placing literary and critical works at the center of our discussions;
- completing all reading and other assignments on time;
- coming to class prepared to think, discuss, perform, talk, listen, laugh, etc.;
- entering into discussion with respect for one another and for differences in interpretation;

- working collaboratively and cooperatively on performance and poster projects;
- enjoy learning.

A Guide to this course

Responsibility. As students at a liberal arts college, you are responsible not merely for showing up but also for actively engaging in this course. At the minimum, engagement means reading the syllabus carefully and often, reading all the assigned material for the course, and turning in assignments on time. It means looking at the course materials before you ask me when something's due, what happens if you miss class, etc.

More importantly, responsible engagement means asking questions, coming to class having already formulated your own thoughts about the material. It means relying on your own reading for your opinions. Finally, it means asking for clarification or help if you do not understand an assignment, expectations, the readings, a grade, what it means to come to class prepared, and so on. For all of these questions, you can ask me; for some questions, you can ask a librarian or someone who works in the Center for Teaching and Learning. I am always willing to talk with you about the course and about your work here at Cornell College.

Discussion. I have structured this course so that most in-class time will be devoted to discussion of assigned reading materials. By sharing our observations and experiences of a text, we can achieve a richer understanding of it. Discussions are not easy, however, and they are seldom characterized by one brilliant observation after another. Rather, discussions often give rise to incomplete, flawed or even inaccurate observations that we can, together, question and explore. Several skills are necessary to ensure productive class discussions.

* **Read the assignment.** The entire class suffers if even a few people haven't completed the reading. No one--student nor professor--can participate without having done the reading recently. In this class reading means reading the material, taking notes, thinking about it, and preparing your thoughts for class discussion.

* **Listen carefully.** Rather than anticipating your response to a speaker's point and working out in advance how you want to reply, listen to all of what members of the class are saying; reflect on their words and then formulate a response. You might consider what other members of the class are *not* saying as well as what they are saying.

* **Speak constructively.** A discussion is not a time for speech-making. Craft your remarks so that they help the entire class move forward in its search for meaning. If you tend to be quite comfortable speaking in groups, you may need at times to restrain yourself and give others a chance to speak. Conversely, if you are quite shy, you will need to find ways of participating. Most importantly, you need to be willing to share what you think and be open to opposing viewpoints. This means both critically evaluating what your classmates say, and voicing those criticisms clearly but respectfully. It is possible to disagree with someone and still respect that person. Showing support of the class by listening carefully, asking questions of class members, responding to what people have said and expressing appreciation of others' views all demonstrate respect and will help form an environment where all members feel comfortable voicing their views.

Writing. In order to help you better understand the material, I have assigned both informal and formal written work in this course. Please pay close attention to guidelines and deadlines for these assignments. Writing is often challenging; I am happy to work with you on your papers. The

Writing Studio is also a good place to talk through ideas, get a reading of your paper, obtain advice for revision, etc.

Required Work:

Daily Discussions. The reading assignments in this class, if you take your time and take notes, will require at least 3 hours per night if you read and comprehend quickly, up to 6 hours if you read slowly. The discussion and quiz questions (and, ultimately, the final exam questions) assume you have spent considerable time with the readings. The Participation and Quiz grades will attest to your attention.

More specifics--

Participation 10% Active class participation, vital to your success and the success of this course, means coming to class ready to articulate, examine, and negotiate the responses you have formed. I will not base your participation grade on the brilliance of your comments but rather on how well your presence in class helps discussion. This means not only speaking constructively but also refraining from activities that would inhibit class discussion. More specifically: talking a lot will not necessarily get you an A; refusal to participate does not merit a passing grade.

Quizzes 10% The quiz questions will ask you to identify or explain important ideas, images, or phrases from the assigned reading. I do not allow make-ups, but I give one more quiz than I count. Thus if you are present for all quizzes, it is possible to earn better than perfect on this portion of your grade.

Performance Project. 20% Let us admit, from the beginning, that it is a little weird to study plays in a literature course. Plays are meant to be performed, to be watched. These plays particularly demand performance more than study. To honor the plays' demand for performance, then, I will divide you into small performance groups. As a group, you will select a scene, rehearse it, and finally perform it for the class.

To receive full credit, you will also write a self and a group evaluation.

I will provide a list of scenes that lend themselves to small group performance.

If you choose, you may propose to do a different scene (one not on the approved list) and attempt to persuade me. Any such proposals are due by Monday of the second week. More details and evaluation criteria will be available on Moodle.

Scholarly Engagement. 35% If you have taken many English courses, you have heard that writing is a process and that revision is a necessary step in that process. This set of assignments asks you to consider research to be a process and that revision is a necessary step in this process as well. This project has several steps. Additional details for each step will be available on Moodle.

Paper #1. A 5-7 page paper that analyzes the construction of masculinity or femininity, or analyzes gender in some other way in one of the assigned plays, due Sunday, at 5 PM, week 2. This paper allows you to engage with a play before you conduct your initial research.

Annotated Bibliography. This represents initial research, includes at least 15 items, and is due Wednesday at 9 am, week 2. You might find it helpful to use one of the articles in Susan Owens's collection as a starting point for your research.

Reflective piece 1. This 1-2 page paper, due Wednesday, 9 AM in week 2, asks you to reflect on your research process and the usefulness of the research you found for your annotated bibliography.

Reflective piece 2. This is a 1-2 page paper, due with your poster project and write up, that reflects on your research for the poster project, and the usefulness of the research you found after revising your research.

Poster Project. At the beginning of week 2, based on your paper topic, I will divide you into project groups. You will conduct further research, revising your initial searches and using that initial research to prompt further investigation. As a group, you will create a poster based on your research. The poster is a group project; you will also prepare a short paper writing up your findings for the poster.

Self and Group evaluation.

Final exam 25% Comprehensive, take home. This exam will cover everything on the syllabus. While it will be mostly essay questions, it may also include an identification and definition section. Due 5 pm on the last Wednesday.

Class Policies:

Check your Cornell email at least once per day.

Turn your cell phone off--not on vibrate—during class and small group sessions.

Attendance: In this class, attendance is not optional. I realize, though, that sometimes exigent circumstances or illness may require you to miss a class session. In those cases, you are responsible for contacting a fellow student to get notes and assignment information. Because absences and tardiness affect the entire class excessive tardiness or missing **more than two class sessions** may lower your final grade. More than four absences may be grounds for failure in the course. *Note: In accordance with college policy, I will consider signing 15th day drop forms only for students who have attended the majority of class sessions and who have turned in all assignments.

Papers: All written and performance assignments are due at the time and date indicated on the syllabus. I accept late papers only in extreme cases, and I may significantly lower the grade of any late paper. I assign written homework specifically for use in class, thus I do not accept late homework assignments under any circumstances. Type or word-process and double-space all essays. Include one-inch margins on all sides, use an appropriate type font (12 point Times New Roman, for example), and use MLA citation style.

Revisions. You may revise Paper #1 if you meet ALL of the following conditions:

- * You received a B- or lower on the paper
 - * You have discussed with me a plan for revising the writing and the research for the paper
 - * You turn in the revision and the original paper (with my comments) on a date negotiated with me.
- The higher grade stands.

Academic Honesty: Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading "Academic Policies – Honesty in Academic Work."

(http://www.cornellcollege.edu/student_affairs/compass/academicpolicies.shtml).

At the College, penalties for academic misconduct range from a reprimand to indefinite suspension from the college. At the very least, academic misconduct in this course will result in a grade of F for the assignment in question and possibly for the course .

The MLA Handbook explains how to use and document sources. The Writing Studio website links to a summary of MLA documentation:

http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch08_o.html Please see me if you have any questions about academic honesty or documentation.

Accommodations: If you have a documented physical or learning disability for which you need accommodations in this class, you must talk to me in the first three days of class to arrange those accommodations.

College policy states: Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see cornellcollege.edu/disabilities/documentation/index.shtml

Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.

At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

Contacting Me: I am happy to meet you during office hours or by appointment if you want to discuss the readings, desire further guidance on the assignments, or if you want to discuss your work or progress in the course. Outside of class, email is the best way to contact me, but you may phone me at home if you need to reach me during the evening (895-8962). As a courtesy, please do not phone after 9 pm or before 6 am.

Schedule

This schedule is tentative and may change in response to flu epidemics, class needs, or professor's negotiation between possibility and reality.

Class meets from 12:30-3 in VEL House, Monday -Friday, unless otherwise indicated; small groups will meet on select days from 9:30-11.

Course texts: Broadview anthology of Restoration drama (BA); Blackwell's Companion to Restoration Drama (CRD); Oroonoko and other Writings (O)

WEEK 1

Monday *Stage Beauty*

Tuesday

9 AM Course Syllabus--Introduction to the Restoration

1 PM William Wycherley, *The Country Wife* (Introduction and play) (BA)

Wednesday "Libertinism and Sexuality," Maximillian E. Novak (CRD); "London's Sapphists: From Three Sexes to Four Genders," Randolph Trumbach (Moodle); Harold Weber, "Introduction" *from The Restoration Rake-Hero* (Moodle)

Thursday George Etherege, *The Man of Mode* (BA); "Masculinity in Restoration Drama," Laura J. Rosenthal (CRD);

Friday Aphra Behn, *The Rover* (BA); "The Restoration Actress," Deborah Payne Fisk (CRD); Eve Kosofsky Sedgwick, *"The Country Wife: Anatomies of Male Homosocial Desire"* (Moodle)

Sunday 5 PM Paper #1 due.

Week 2

Monday Aphra Behn, *The Lucky Chance* (Moodle); Derek Hughes, "'To Call Everything into Question: Influences on the Drama" (Moodle); "Images of Monarchy on the Restoration Stage," Jessica Munns (CRD)

Tuesday William Congreve, *The Way of the World* (BA); Richard Braverman, "The Rake's Progress Revisited" (Moodle).

Wednesday AM Small group meetings with Jen Rouse (TBA); Annotated bib and Reflective paper #1 due

PM Catherine Trotter, *Love at a Loss* (BA); "Restoration Drama after the Restoration: The Critics, the Repertory and the Canon," Brian Corman (CRD)

Thursday AM Small group meetings with Jen Rouse (TBA)

PM Susanna Centlivre, *A Bold Stroke for a Wife* (BA); "Two Female Playwrights of the Restoration: Aphra Behn and Susanna Centlivre," Cynthia Lowenthal (CRD)

Friday:

9:30 am Performance groups meet with Shannon/ Poster projects meet with Brooke
1 pm Poster Projects meet with Shannon/Brooke

Week 3

Monday Aphra Behn, *Oroonoko*
Tuesday Thomas Southerne, *Oroonoko* (BA); article TBA
Wednesday John Dryden, *Conquest of Granada* (Moodle); article TBA
Thursday John Dryden, *Indian Emperor* (Moodle)
Friday:
9:30 am Performance groups meet with Shannon
1 pm Poster Projects meet with Shannon

Week 4

Monday Richard Brinsley Sheridan, *The School for Scandal* (BA)
Tuesday Performance Projects and Poster Projects due.
(all day
class)
Wednesday Final Exam due at 5 pm