English 3348.001: “Sex and Scandal: British Drama in Restoration and Eighteenth-Century England”

Instructor: Dr. Jason Farr
Email: jason.farr@tamucc.edu
Class Sessions: TR 2-3:15
Classroom: CS 114
Office: FC 254
Phone #: (361) 825-2395
Office Hours: M 5-6, T 11-1, W 1:30-3:30

Course Description:

In this class, we will explore English drama and fiction performed and written between the years 1660-1800, paying close attention to how these plays depict—and simultaneously shape—social codes of masculinity, femininity, and sexuality. We will read (and in some cases, watch filmed footage of) some of the era’s best-known plays such as The Country Wife and The Rover. We will analyze the poetry of the sexually-explicit libertine John Wilmot, 2nd Earl of Rochester. We will also read a novel to get a sense of how form functions, including the scandal narrative Love in Excess by Eliza Haywood. Class discussion and research papers will be grounded in questions such as, how does the Restoration English stage negotiate gender norms and sexual relations through its stock characterization of aristocratic men and women, and how do these representations shift in the early 18th century? How do normative and non-normative genders play out on stage, and how can these performances enhance our understanding of contemporary English politics and class dynamics? In what ways do our present conceptualizations of sex and gender, including labels such as “homosexual,” “bisexual,” and “transgender,” differ from those of the Restoration and early 18th century? What kind of impact does the poetry of the era have on theatrical production, and vice-versa? How and why does the novel come to supplant the theatre as the most popular
18th-century cultural form?

**Course Objectives:**

1. To consider how ideas, values, beliefs, and other aspects of culture express and affect human experience by examining the connections between literary works and their social, historical, and cultural contexts.

2. To use literature to explore ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures and nationalities.

3. To recognize the distinctive characteristics of relevant literary periods, genres, and writers.

4. To develop analytic skills by close reading, class discussion, research and writing.

5. To use writing as a tool for learning.

**Student Learning Outcomes:**

By the end of the semester students will be able to:

1. Identify and analyze dramatic and literary strategies employed by authors during the Restoration and early eighteenth century, and evaluate their effectiveness towards character and narrative development.

2. Reflect critically on the ways in which poetry, drama, and literature engage with the ideological concerns of the time, including but not limited to issues relating to gender, sexuality, social class, and empire.

3. Construct critical analyses of selected texts and contexts

4. Demonstrate research skills by identifying, retrieving and incorporating scholarly works into an extended argument about some of the drama and fiction from the Restoration and early eighteenth century.

**Required Reading:**

Books to purchase (these books will also be available on reserve at the library):

*Please try to get these same print *(not electronic)* editions as that will facilitate lecture and class discussion:*


**Email:**
• Check your Islander email everyday. I often use email to correspond with the class.

• Please treat email exchanges with me as a professional form of correspondence. In other words, include a salutation (Dear Dr. Farr:), a polite message communicating your question or concern, and a closing (Sincerely, your name).

• Please give me 48 hours to respond to your emails, and also, please understand that I usually do not check my email on weekends or in the evenings.

• Lengthy emails or involved conversations are best conducted in person. Email is great for quick questions, but if your message is going to involve a long response from me, please come see me during my office hours instead.

**Major Course Requirements:**

1) Blogs (20%).
2) Group performance and script/review (10%).
3) Paper #1 (midterm) (20%).
4) Paper #2 (25%).
5) Final exam (25%).

Please type and staple all papers!

1) **6 blog posts**: You must post on the blog (http://sexandscandalfarr.blogspot.com/) each time that it is assigned (once for each of the 6 plays and novels that we will read), and the post is due **before class** on the day that it is assigned on the syllabus (NOTE: if you can post before class with some time to spare so that I might read your thoughts before coming to class, that would be great!). In these posts, I will write an initial post that you should respond to (and take off in a new direction, too, if you wish). You will need to write at the very least two whole paragraphs (around 8-11 sentences). In these entries, you should include a coherent, proofread, well-written response to my blog post and some kind of argument/analysis of the reading in question. I am looking for you to engage in a dialogue with me, but especially with each other. Please type your responses initially in a word document and save that document somewhere on your computer. From the word doc, copy and paste into the blog. This way, you will have a record of your entries, and you will be able to edit them more easily. Unlike many blogs, this one requires you to use correct spelling and grammar! I hope that we can build off these responses in our weekly seminar discussion. These posts will be part of your final grade: you should read through all the posts before coming to class. You will be assigned a grade for your posts overall, based upon their quality, thoroughness, interactiveness (with other entries), and thoughtfulness.

To see samples from a previous class, check out:
2) **Group performance:** In groups of 4-5, you will have the opportunity to create a “deleted scene” from the text that you are assigned. You will be graded on the following: 1) you will turn in one typed script (with all of your group mates' names) that will contain the dialogue for the scene that you create. The scene should take somewhere between 10-15 minutes to perform; 2) the performance itself, which should in some way relate to the play, obviously, highlighting thematic issues we discuss in class in relation to the play; 3) creativity—I want you to have fun with this!; 4) a moderated group discussion after your performance, in which you discuss the decisions that you made for your performance (i.e. what prompted you to write and perform the scene as you did? What passages from the original text inspired you?) and pose three thoughtful, facilitative questions to your classmates; 5) a review of your fellow group members, to be filled out and turned in the class after your performance. This will allow me to take note of who has worked hard and should be rewarded, and whether there have been any stragglers in the group.

Everyone should contribute to your group’s success, of course, but you will decide who will lead the following roles: 1 director, 1 stage manager (assistant to the director and in charge of production during the performance), 1-2 scriptwriters, and 1 group discussion moderator (for the discussion that follows your scene). All members of the group should in some way participate in the performance itself, so try to find ways to create enough parts for all of the group members.

3) **Paper #1 (4-5 pages):** due on Wednesday, 3/9. This paper, which will also be your midterm, will be more creative in scope (note that I am not saying that it will not require critical writing skills!). I will give you a prompt with enough time in advance to prepare to write this paper. We will have a peer review workshop session for this paper. You will have to submit the final version of this paper on Blackboard.

4) **Paper #2 (5-6 pages):** This will be a formal research paper, requiring you to bring in at least three outside sources, due on the last day of class, 5/3. You will have to submit the final paper on Blackboard.

For the papers, you might consider signing up for tutoring from CASA’s Writing Center in the Glasscock Center, Room 112. Visit [http://casa.tamucc.edu/wc.php](http://casa.tamucc.edu/wc.php) to register. The direction and feedback you receive from the tutors at CASA can be invaluable for your development as a writer.

5) **Final exam:** to be given during finals week. I will talk more about the form of the final as that time approaches, but for now, suffice it to say that it will be based largely on the reading, lecture content, and class discussion. If you come to class, engage in discussion, and do the reading, I anticipate that you will do well on the final exam.
PLEASE NOTE: You are allowed a maximum of 4 absences. All absences count equally, irrespective of the cause, and students who exceed 4 absences will be penalized 3 points on their final grade for every absence over the limit.

- Note: Students who participate in university-sanctioned activities should meet with me during the first week of classes.
- If you are unable to attend class, you do not need to email me to explain the circumstances. You should contact another student in class and copy their notes.

Additionally, I will assign periodic group work activities. It is imperative that you try to be in class so that you do not miss out on these opportunities. Also, to reiterate, your final will be based largely on lecture content and, of course, the reading.

Grading will be on a point system, as follows:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90 - 100</td>
<td>A</td>
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<tr>
<td>80 - 89</td>
<td>B</td>
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<tr>
<td>70 - 79</td>
<td>C</td>
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<td>60 - 69</td>
<td>D</td>
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<tr>
<td>59 &amp; below</td>
<td>F</td>
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**Technology in the Classroom:** There will be times when I sanction mobile phone use and/or computer use, but otherwise, please leave technology out of the class. Put your mobiles in silent mode as class begins, and unless you need to use a computer for accessibility purposes, I would like to see you take notes by hand. If I see you using your mobile device or computer in class, I will assume that you are not mentally present and thus mark you absent.

**Dropping a Class:** I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. **April 8** is the last day to drop a class with an automatic grade of “W” this term.

**Plagiarism:** Whenever you use an outside source in order to write your exam or paper, whether it be a book, an article in a journal, material from lecture, or something from the internet, you must cite each source at the end of the paper. This applies to any use of that source, whether you quote from it, paraphrase it, or just use it to help your own thinking. Copying or paraphrasing a source without attribution, or turning in another person’s work as your own—whether it be another student or a published writer—constitutes plagiarism, a serious academic offense. You must acknowledge all of your sources in footnotes and bibliography, regardless of whether you use the source throughout your paper or only in a single sentence or paragraph. If you are discovered plagiarizing you will automatically receive an "F" for the paper, or
depending on the severity, for the class, and will be reported to the appropriate officials for further disciplinary action.

**Classroom / Professional Behavior:** Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated. As an advocate for diversity on campus and in the classroom, I am certified as a Green Zone ally and Safe Zone ally. I am also the faculty advisor for TAMUCC Pride Alliance.

**Grade Appeals Process:** Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, [http://cla.tamucc.edu/about/student-resources.html](http://cla.tamucc.edu/about/student-resources.html). For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

**Disability Services:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**Statement of Academic Continuity:** In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

**Academic Advising:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information, please call 361-825-3466.
### Reading Schedule (subject to change):

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Th 8/25</td>
<td>Introduction to syllabus and course.</td>
</tr>
<tr>
<td>T 8/30</td>
<td>UNIT 1: LIBERTINES AND PURITANS: RESTORATION POETRY AND DRAMA</td>
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<tr>
<td></td>
<td>John Wilmot, Earl of Rochester (“The Disabled Debauchee” and “The Imperfect Enjoyment”)</td>
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<td></td>
<td><em>The Country Wife</em> (Act 1)</td>
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<tr>
<td>T 9/6</td>
<td><em>The Country Wife</em> (Acts 4-5)</td>
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<td></td>
<td>Blog #1 Due</td>
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<tr>
<td>Th 9/8</td>
<td>Finish class discussion and group work on <em>The Country Wife</em> (as needed)</td>
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<tr>
<td></td>
<td><strong>Group #1 Presentation on <em>The Country Wife</em></strong></td>
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<tr>
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<td>Begin <em>Convent of Pleasure</em> (Acts 1-2)</td>
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<tr>
<td>T 9/13</td>
<td><em>Convent of Pleasure</em> (Acts 3-4)</td>
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<td>Th 9/15</td>
<td>Convent of Pleasure (Act 5)</td>
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<td>Blog #2 Due</td>
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<td><strong>Group #2 Presentation on <em>Man of Mode</em></strong></td>
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<tr>
<td>T 9/20</td>
<td><em>The Rover</em> (Acts 1-2)</td>
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<td>Th 9/22</td>
<td><em>The Rover</em> (Acts 3-4)</td>
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<td>T 9/27</td>
<td><em>The Rover</em> (Act 5)</td>
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<td>Blog #3 Due</td>
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<td><strong>Group #3 Presentation on <em>The Rover</em></strong></td>
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<td>Th 9/29</td>
<td>UNIT 2: LATE RESTORATION DRAMA AND THE RISE OF SENTIMENTALITY</td>
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<td><em>The Way of the World</em> (Act 1-2)</td>
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<tr>
<td>T 10/4</td>
<td><em>The Way of the World</em> (Act 3-4)</td>
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<tr>
<td>Th 10/6</td>
<td><em>The Way of the World</em> (Act 5)</td>
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<td></td>
<td>Blog #4 Due</td>
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<tr>
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<td><strong>Group #4 Presentation on <em>The Way of the World</em></strong></td>
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</table>
T 10/11  Draft of Paper #1 due in class, peer review workshop

Th 10/13  Paper #1 Due via BLACKBOARD
          Introduction to Love in Excess

T 10/18  Love in Excess

Th 10/20  Love in Excess

T 10/25  Love in Excess (Volume 1-2, 35-159)

Th 10/27  Love in Excess (Part of Volume 3, 161-222)

T 11/1   UNIT 3: COMEDY AND FEMINISM IN LATE EIGHTEENTH-CENTURY BRITISH DRAMA
          Richard Brinsley Sheridan, School for Scandal

Th 11/3  Sheridan, School for Scandal

T 11/8   Sheridan, School for Scandal

Th 11/10 Burney, The Witlings

F 11/4   LAST DAY TO DROP CLASS

T 11/15 Burney, The Witlings

Th 11/17 Burney, The Witlings

T 11/22 UNIT 4: GOTHIC BODIES
          Walpole, The Mysterious Mother

Th 11/24 Walpole, The Mysterious Mother
          BLOG #6 DUE

T 11/29 Walpole, The Mysterious Mother

Th 12/1  DRAFT OF PAPER #2 DUE FOR PEER REVIEW

T 12/6   LAST DAY OF CLASS

Th 12/8  FINAL EXAMINATION IN CLASS, THURSDAY, DEC 8th, 1:45-4:15