

**Romantic Drama**  
**56:350:595, 56:606:612**  
**Fall 2011**  
**W 6:00-8:40**  
**ROB 205**

**Dr. Ellen Malenas Ledoux**  
**Armitage 421**  
**(856) 225-2997**  
**eledoux@camden.rutgers.edu**  
**Office hours W 4-6 & by appointment**

### **Course Description**

This course will examine British drama 1780-1830 with an emphasis on the material history of theatrical productions. In addition to reading plays by Matthew Lewis, Joanna Baillie, Lord Byron, and Elizabeth Inchbald, we will become acquainted with the actors, set designers, theater managers, and musicians that collaborated together to bring these authors' texts to life.

### **Texts**

- *The Broadview Anthology of Romantic Drama*, eds. Cox and Gamer, 2003.
- Selected readings on e-reserves or through full-text databases

### **Requirements and Grading**

- 10% Material history of the theatre presentation (15-20 mins.)
- 20% Material history of the theatre paper (5-8 pages)
- 10% Two email reading responses
- 5% Thesis, outline, and annotated bibliography packet
- 30% Seminar paper (15-20 pages)
- 20% Final examination
- 5% Participation & Attendance

### **Course Policies**

- Late papers are subject to a reduction of 1/3 of a letter grade for each calendar day past the due date. For example, if the paper is due Monday and the student turns it in on Tuesday, the paper that would have been an A would now earn an A-. On Wednesday it would become a B+, on Thursday a B, and so on.
- Being repeatedly absent from class (more than *once* over the course of the semester) will seriously affect your participation grade. To receive an "A" for the participation portion, you must be both present and actively engaged with the class during discussion.
- Academic Integrity: Refraining from plagiarism or cheating in any form fosters an environment of fairness vital to your academic success and that of your peers. Because "grey areas" can appear in a variety of

situations, please review the Rutgers Camden academic integrity policy: <http://www.camden.rutgers.edu/RUCAM/Academic-Integrity-Policy.php>. You will be held accountable to this standard. If you have any questions about citations, group work, or exam preparation, please do not hesitate to contact me.

## Assignments

W 09.07.11 Introduction to the Course

W 09.14.11 Romantic Drama, an Overview

- “Introduction” in *The Broadview Anthology of Romantic Drama* [vii-xxiv] \*
- Julie Carlson, “Theatre, Performance, and Urban Spectacle” in *The Cambridge History of English Romantic Literature* (.pdf under “Resources” on Sakai)

W 09.21.11 “Romantic Comedy”

- Hannah Cowley, *A Bold Stroke for a Husband* [1-38]
- Lisa Freeman, “Constituting Parodies of Identity: Manners, Humours, and Intrigue on the Comic Stage” in *Character’s Theatre* (e-reserves)

W 09.28.11 Revival of English Tragedy?

- Samuel Taylor Coleridge, *Remorse* [165-204]
- Peter Thomson, “Acting and Actors from Garrick to Kean” in *The Cambridge Companion to British Theatre, 1730-1830* (e-reserves)

W 10.04.11 Melodrama

- George Colman the Younger, *Blue-Beard; or, Female Curiosity!* [75-96]
- Peter Brooks, “Melodrama and Romantic Dramatization” in *The Melodramatic Imagination* (e-reserves)

W 10.11.11 Hippodrama

- Matthew Lewis, *Timour the Tartar* [97-116]
- George Colman the Younger, *The Quadrupeds of Quedlinburgh; Or, the Rovers of Weimar* [117-132]
- Excerpt from A.H. Saxon, *Enter Foot and Horse: A History of Hippodrama in England and France* (e-reserves)

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\* Numbers in brackets refer to pages in the Broadview anthology. Always read the small headnote on each new author before proceeding to the text.

W 10.19.11 The Romantic Theatre's "Renaissance Woman"

- 5-6 pm M.A. Supper with Dr. Habib's class, Private Dining Room, Campus Center (*attendance not required, but encouraged*)
- Elizabeth Inchbald, *Every One Has His Fault* [39-74]
- Marvin Carlson, "Elizabeth Inchbald: A Woman Critic in her Theatrical Culture" in *Women in British Theatre* (e-reserves)

W 10.25.11 "She borrows them": Women Tragedians

- Joanna Baillie, *Orra* [133-164]
- Anne Mellor, "Joanna Baillie and the Counter-Public Sphere," *Studies in Romanticism* 33:4 (Winter 1994): 559-67. (.pdf under "Resources" on Sakai)

W 11.02.11 Gothic Drama

- Charles Robert Maturin, *Bertram* (e-reserves)
- **THESIS, OUTLINE, & ANNOTATED BIBLIOGRAPHY DUE**

W 11.16.11

- Matthew Lewis, *The Castle Spectre* (Google Books)
- Michael Gamer, "Authors in Effect: Lewis, Scott, and the Gothic Drama," *ELH* 66:4 (Winter 1999):831-861. (Full text available through Project Muse.)

M 11.21.11 Coming out of the Closet (?) Drama

- Percy Shelley, *The Cenci* [221-260]
- Catherine Burroughs, "The Persistence of Closet Drama: Theory, History, Form" in *The Performing Century* (e-reserves)

W 11.23.11 THANKSGIVING RECESS, NO CLASS

W 11.30.11 The History Play

- Lord Byron, *The Two Foscari* (e-reserves)
- **SEMINAR PAPER 15-20 PAGES DUE**

W 12.07.11

- Final Exam Review

**FINAL EXAMINATION: WEDNESDAY 21 DECEMBER 2011 6-9PM**