

Between the Acts.

A

MODULE
HANDBOOK.

As it is Acted

BY HER

MAJESTIES SERVANTS.

By D^r *Harriman-Smith.*

NEWCASTLE,

Printed for *The School of English*, MM XVIII.

PROLOGUE, spoken by D^r *Harriman-Smith*.

Like an *Actor* pleading for Attention,
I present today, in words of my Invention,
A Module that I call BETWEEN THE ACTS,
Whose Name will pun on two unrelated Facts.
The First is that this is the era of Scene Divisions,
And we will study these and other Decisions.
The second concerns, first, a Royal Decree,
Charles's OBLIVION ACT of 1660,
Which put an end to those Republican Laws
Promoted by *Cromwell* after Civil Wars,
Before the *King* let Theatres reopen their Doors.
Seventy-seven years, (six Monarchs) later,
The LICENSING ACT had consequences yet greater:
All Theatres were closed, except for Two alone,
And a new *Censor* controlled which Works were shown.
Between OBLIVION and LICENCE, that Pair of Acts,
This third-year Module, as I've planned it, packs
Many Things as important, I hope, today
As in the years of *The Restoration Play*.
We'll study Actresses, Celebrity,
Patriotism and the Public's Severity;
We'll read Tragedies, Comedies and Stranger Things,
Like Burlesque and Pantomime where *Everyone* sings.
Actors' Manuals, Business Records, Reviews,
Shall also offer Insight and -- amuse.
Last but not least, the Calendar permitting,

We'll

We'll travel to *Richmond*, and there we'll try sitting
And acting on an Eighteenth-Century Stage,
To help all our Book-Learning leap off the Page.
I could say more, but I'll end this odd Prologue,
By saying my Assessment's an Assay and a Blog,
So if you have Questions, please come up and see me,
For I am to be found in Room two point one three.

Person Represented.

James, the Module Leader	D ^r <i>Harriman-Smith</i> .
Knowitall	A <i>Scholar</i> .
Ignoramus	A <i>Scholar</i> .
Librarian	A <i>Gentleman</i> .

*SCENE, the Campus of Newcastle
University in England.*

Between

Between the Acts.

ACT I. SCENE I.

Outside the Module Leader's Office, room 2.13 of the Percy Building.

Enter Knowitall and Ignoramus.

Igno. **A**las, dear *Knowitall*, I must see *James*, but cannot find him anywhere. What shall I do?

Kno. Poor *Ignoramus*, did you not read the Blackboard? Have you forgotten all three Means of Contacting the Module Leader? Allow me to remind you:

Reads:

By Email: james.harriman-smith@ncl.ac.uk

By Phone: 01912 087 599

In Person on *Tuesdays* from 3 to 4'o'clock and
Wednesdays from 11 to 1'o'clock.

Igno. Thank you, my Friend! I shall return and ask about the Module Aims and Outcomes later this week.

Kno.

Kno. Aims and Outcomes, you say? (*Aside.* I know these Aims and Outcomes and should tell the Fool). Let me help you with that, there's no need to bother the Module Leader.

Between the Acts has four AIMS:

- (i) INFORM Students about the Evolution of the English Stage between 1660 and 1737;
- (ii) ENABLE Students to connect historical cultural Issues to contemporary Concerns;
- (iii) IMPROVE Students' Ability to make use of a wide range of Sources (including Archives and live Performances) as a Basis for persuasive Argument;
- (iv) IMPROVE students' Ability to present literary critical Material in a variety of Formats.

And it has five LEARNING OUTCOMES:

Students such as you and I will learn to:

- (i) DESCRIBE the historical and cultural Contexts in which the Module Texts were written, performed and read;
- (ii) EXPLAIN how Drama and Writing about the Theatre explored key Issues of the Time and of Today;
- (iii) ANALYSE stylistic, thematic and material Elements of Sources;
- (iv) BUILD convincing Arguments from the Results of our Analysis;
- (v) EVALUATE contemporary critical Positions and defend our own.

Ign.

Igno. Oh my, what wonderful *Aims and Outcomes!* My Mind expands with this fresh Knowledge. How can I repay you?

Kno. Repay me with Books. The Librarian has everything I need. [*Leaving.*

Igno. Yes, yes, the Books! I'll get the Books! [*Exit.*

ACT II. SCENE I.

The Library.

Enter Librarian, with a Letter.

Lib. Let's see, let's see. What does the *Module Leader* have to say?

[*Opens Letter.*

What's this? This Academic wants me to proclaim the Titles, Place of Publication and other Particulars of all these Books. I shall do no such Thing. This shall be the Task of my Library Spirits, bound to serve me and all who frequent the Robinson. [*Begins an Incantation.*

Enter Ignoramus.

Igno. Librarian! Librarian! I need Books for *Knowitall!*

Lib. Stand back, *Ignoramus*, for I am summoning the Spirits
of

of the Library. They shall show you GREAT RESEARCH!

A Dance of Library Spirits.

During the Dance, the following Banners are displayed:

- (i) Stern, Tiffany. *Rehearsal from Shakespeare to Sheridan*.
Oxford University Press, 2000.
- (ii) Cordner, Michael, and Peter Holland, editors. *Players,
Playwrights, Playhouses: Investigating Performance, 1660-1800*.
Palgrave Macmillan, 2007.
- (iii) Brooks, Helen E. M. *Actresses, Gender, and the Eighteenth-
Century Stage: Playing Women*. Palgrave Macmillan, 2015.
- (iv) Roach, Joseph. *It*. University of Michigan Press, 2007.
- (v) Avery, Emmet L., et al. *The London Stage, 1660-1800*.
Southern Illinois University Press, 1979.



Igno. So many Volumes, I feel inspired to read them all,
None for my Friend, for I shall try and rival *Knowitall!*

Lib. Excellent.

[*Exeunt omnes.*]

CAETERA DESUNT.

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