

PIVOTAL WRITERS: DRYDEN, & BEHN (Eng479/579)

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TTh 2:00-3:20, 276 Lokey
Off.Hrs.: T3:30-5:30; Th10-11; & appt.

This course looks at two pivotal writers at a watershed moment in British literary history, 1650-1700: John Dryden, and Aphra Behn. Through the works of these wonderful literary artists, we will consider five key themes: the crisis of civil war and questions of monarchy and rule; the Catholic-Protestant divisions of Britain with their ideological, cultural, and ethnic implications; the new empirical science against the backdrop of world exploration and colonization; the emergence of mercantile capitalism; and changing conceptions of sexuality and gender, particularly as women took up literary expression. We will examine poetry, drama, and prose in the context of a rich and waning baroque sensibility that was giving way to a more 'modern' world.

BOOKS: Aphra Behn, *Oroonoko, The Rover & Other Works* (Penguin, 2003); John Dryden, *Selected Poems* (Penguin, 2001), *All for Love* (Nick Hern, 1998), & *Marriage-à-la-Mode* (Norton, 2002); M.H. Abrams, *Glossary of Literary Terms*, 10th ed.(Thomson/Wadsworth, 2012).

WORK: Midterm (25%); Take-Home Final (25%); In-Class Essays (25%); Presented Scene & Essay (25%)

WK 1 (3/31): 'Early Modern': Looking Forward, Looking Back; Royalist & Puritan; Gender & Heroism

T: Introduction: Books; the Course; 17th-Century Britain—Civil War, Restoration, & a transforming World
Dryden, Venus's Song, "Fairest isle &c." (**Canvas**) & "Introduction," *Selected Poems* pp.ix-xxiv.

Th: Baroque Poetry: Behn, "Love Armed" (*Oroonoko, the Rover, &c.*, p.329; also read intro. 1-22); Dryden, *All for Love* (Act I) ******BRING A PHOTO******
******* NOTE: Please read ALL editorial notes for ALL works by both authors. *******

Terms: Periods of Eng.Literature—Commonwealth P., Restoration, Augustan Age, lyric, baroque (Abrams)

WK 2 (4/7): Dryden—Classical & Mythic Patterns, Gendered Spheres, & the Personal as Tragedy

T: *All for Love* (Acts I-II)

Th: *All for Love* (Acts II-III)

Terms: Neoclassical Period, tragedy, blank verse, poetic diction, masque

WK 3 (4/14): Dryden & Behn—Classical & Mythic Patterns, Gendered Spheres, & the Personal Voice

T: Dryden, *All for Love* (Acts III-V)

Th: Dryden, *All for Love* (Acts IV-V); Behn, "Paraphrase on Ovid" (**Canvas**)

Terms: three unities, heroic drama, character, plot, soliloquy, verse epistle

WK 4 (4/21): Behn—Classical & Mythic Patterns, Gendered Spheres, the Personal & the Satirical

T: Behn, "Paraphrase on Ovid" (BBoard); Dryden, "Macflecknoe" (*Selected Poems*, 99-105)

Th: Dryden, "Macflecknoe" (142-47); Aphra Behn, "To My Lady Morland...&c." (**Canvas**)

Terms: heroic couplet, apostrophe, allusion, figurative language, rhetorical figures, rhetorical question, satire

WK 5 (4/28): The Satirical Sensibility—John Dryden & Aphra Behn**T:** <***MIDTERM EXAM***>**Th:** Aphra Behn, “The Disappointment,” “To the Fair Clarinda,” (*Oroonoko &c.*, 223, 262)**Terms:** burlesque wit, burlesque, conceit, mock epic/epic, epic simile, pastoral, irony**WK 6 (5/5): Heroism, Love, & Gender in Satire and Comic Drama****T:** Aphra Behn, *The Rover* (Acts I-II)**Th:** Behn, *The Rover* (Acts II-IV)**Terms:** comedy, tragicomedy, prose, meter, stock characters, stock situations, wit—repartee, intrigue comedy**WK 7 (5/12): Comparing & Contrasting Comic & Satiric Sensibilities—Behn & Dryden****T:** Behn, *The Rover* (Acts III-V)**Th:** Behn, *The Rover* (Act V); Dryden, *Marriage-à-la-Mode* (Act I-II)**Terms:** comedy of manners, tragicomedy, stock characters, stock situations, wit—repartee**WK 8 (5/19): Comparing & Contrasting Comic & Satiric Sensibilities—Behn & Dryden****T:** Dryden, *Marriage-à-la-Mode* (Acts II-IV)**Th:** Dryden, *Marriage-à-la-Mode* (Act IV-V)**Terms:** pastoral, prose, meter, stock characters, stock situations, wit—repartee, tragicomedy, heroic drama**WK 9 (5/26): Gender, Spirituality, & Idealized Realms of Art & Nature****T:** John Dryden, “To... Anne Killigrew” & “Song for St. Cecilia’s Day” (*Selected Poems*, 214-19, 292-94)**Th:** Aphra Behn, *Oroonoko* (*Oroonoko &c.*, 75-103)**Terms:** ode, irony, paradox, figurative language, platonic love, pastoral; prose, narrative, novel**WK 10 (6/2): Fictional & Non-fictional Prose—Narratives & Analysis & the Private Vantage****T:** Aphra Behn, *Oroonoko* (*Oroonoko &c.*, 75-141)**Th:** John Dryden, “Preface” to *Fables Ancient & Modern* (*Selected Poems*, 398-420) ***Final Essay Due*****Terms:** point of view, plot, suspense; criticism, essay