

MAJOR BRITISH WRITER: APHRA BEHN (1640?—1689) (Eng479/579)Dr. Dianne Dugaw, dugaw@uoregon.edu

Office: PLC 458, 346-1496

TTh 2:00-3:20, Condon 360

Off.Hrs.: T 12:30-1:30; Th 12-2;& by appt.

This course looks at Aphra Behn, one of Britain's most influential writers at a watershed moment in British literary history. Through works of this literary artist and thinker, we will consider key themes: questions of politics and rule; Catholic-Protestant divisions of Britain with their ideological and cultural implications; new empirical science against the backdrop of exploration and colonization; emergence of mercantile capitalism; and changing conceptions of sexuality, gender, and race. We will examine Behn's remarkable poetry, drama, and prose in the context of a rich baroque sensibility that was giving way to and creating our 'modern' world.

BOOKS: Aphra Behn, *Oroonoko, Rover & Other Works* (Penguin, 2003); Maureen Duffy, *Passionate Shepherdess* (Methuen, 1989; Amazon E-book); Liz Duffy Adams, *Or*, (DPS, 2010); M.H.Abrams, *Glossary of Literary Terms* (Thomson/Wadsworth, 2015). **Rec:** *Cambridge Companion to Aphra Behn* (**UOnline**)

WORK: UGrads: Midterm (25%); Reading Journal (25%); Presented Scene & Essay (25%); Project (25%).
Grads: Take-home Midterm (20%); Reading Journal (20%); Scene & Essay (20%); Project (40%).

WK 1 (3/29): 'Early Modern': Looking Forward, Looking Back; Royalist & Puritan; Gender & Heroism

T: Introduction: Books; the Course; 17th-Century Britain—Civil War, Restoration, & a transforming World of Baroque Art: "Love Armed" (*Oroonoko, the Rover, &c.*, 329; also read intro. 1-22)

Th: *The Rover* (Acts I-II); Duffy, *Passionate Shepherdess*, 11-37. ****Please read ALL notes for ALL works****

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

WK 2 (4/5): Heroism, Love, & Gender in Comic/Tragi-Comic Drama

T: *The Rover* (Acts II-IV); Duffy, 38-65. **Grads:** Derek Hughes, "AB & the Restoration theatre" (*Cambridge Companion to Aphra Behn [CCAB]*, 29-45).

Th: *The Rover* (Acts III-V); Duffy, 66-79.

Terms: comedy, intrigue comedy (**Canvas**), tragicomedy, setting, character, plot, intrigue, wit—repartee

WK 3 (4/12): Classical & Mythic Patterns, Gendered Spheres, & the Personal Voice

T: *The Rover* (Acts IV-V); "Paraphrase on Ovid" (**Canvas**); Duffy, 80-120. **Grads:** Jessica Munns, "Pastoral and Lyric: Astrea in Arcadia" (*CCAB*, 204-220).

Th: "Paraphrase on Ovid"; "On Desire (A Pindaric)" (*Oroonoko, &c.*, p.344); Duffy, 121-47.

Terms: prose, meter, blank verse, Neoclassical Period, pastoral, verse epistle, heroic couplet, allusion, figurative language, rhetorical figures, apostrophe, rhetorical question, lyric, ode/Pindaric ode

WK 4 (4/19): Behn—Classical & Mythic Patterns, Gendered Spheres, the Personal & the Ironic Satirical

T: "On Desire," "The Disappointment," "To Fair Clarinda," (*Oroonoko &c.*, 344, 223, 262); Duffy, 148-73.

Th: "To Fair Clarinda," (*Oroonoko &c.*, 262); "To My Lady Morland...&c." (**Canvas**); Duffy, 174-96.

Terms: pastoral, narrative, satire, irony, lyric, burlesque wit, burlesque, conceit, mock epic/epic, epic simile,

WK 5 (4/26): Melodramatic Tragedy with Revenge, Race, & Romance**T:** <***MIDTERM EXAM***>**Th:** *Abdelazer* (Acts I-II); Duffy, 197-226.**Terms:** tragedy, heroic drama, melodrama, tragic hero, character, setting, plot**WK 6 (5/3): Tragedy & Melodramatic Heroism/Villainy with Revenge, Race, & Romance****T:** *Abdelazer* (Acts II- IV); **Grads:** Janet Todd & Derek Hughes, “Tragedy & Tragicomedy”(CCAB, 83-97).**Th:** *Abdelazer* (Acts III- V); Duffy, 227-53.**Terms:** protagonist/antagonist, soliloquy, blank verse, stock characters, stock situations**WK 7 (5/10): Tragedy & Melodramatic Heroism/Villainy—Drama & Prose Fiction****T:** *Abdelazer* (Acts IV-V); *Fair Jilt (Oroonoko, &c., 29-71)*. Jaqueline Pearson, “The Short Fiction” (CCAB,188-203).**Th:** *The Fair Jilt (Oroonoko, &c., 29-71)*; Duffy, 227-53.**Terms:** prose, novel, narrative/narratology, narrative point of view, character, plot, protagonist/antagonist**WK 8 (5/17): Tragedy & Melodramatic Heroism/Villainy as Critique—Prose Fiction / Non-Fiction****T:** *Oroonoko (Oroonoko &c.,75-103)*; Duffy, 254-83.J. Lipking, “Others, Slaves & Colonists”(CCAB, 166-87).**Th:** *Oroonoko (Oroonoko &c., 104-41)*.**Terms:** paradox/oxymoron, pastoral, heroic drama, prose romance, irony, travel narrative (**Canvas**)**WK 9 (5/24): Fictional & Non-fictional Prose—Narratives & Analysis & the Private Vantage****T:** *Oroonoko (Oroonoko &c., 104-41)*; *A Discovery of New Worlds*, B. de Fontanelle, trans. Aphra Behn, “Translator’s Preface” and “The First Night” (**Canvas**).**Th:** Duffy, 284-99; John Dryden, “Epilogue” (*Oroonoko &c., 324*); Liz Duffy Adams, *Or*, (Act I).**Terms:** primitivism/progress, grotesque, point of view, plot, suspense**WK 10 (5/31): AND Aphra Behn for Our Time****T:** *Or*, (Acts I-III).**Th:** *Or*, (Acts I-III). ***Final Essay Due*****Terms:** comedy, character, plot, setting, wit—humor--& the comic