This course looks at Aphra Behn, one of Britain’s most influential writers at a watershed moment in cultural history. Examining 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. Behn’s remarkable poetry, drama, and prose open to view a rich baroque sensibility that was giving way to and creating our ‘modern’ world. We will study our first play, *Emperor of the Moon*, in connection with a UO Theatre Arts production (Hope Theatre, 1/27-2/5/17).


**WORK:** Midterm (25%); Reading Journal (25%); Presented Scene & Essay (25%); Project (25%).

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**WK 1 (1/10): ‘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 & New Science: “Love Armed” (*Oroonoko, the Rover, &c.*, 329; also read intro. 1-22)

***Please read ALL notes & commentary for ALL works***


Terms: Periods of Eng.Lit.—Commonwealth, Restoration, Augustan Age, lyric, baroque, comedy / farce, commedia dell'arte, high comedy / low comedy, wit-humor-&-the comic, setting, character, plot (Abrams)

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**WK 2 (1/17): Gender, Knowledge, & Satire; Wit, Humor, & the Comic—*The Emperor of the Moon***


Th: *Emperor of the Moon*, Act 1-3; Duffy, 66-79.

Terms: comedy, intrigue comedy (*Canvas*), satire, setting, character, plot, intrigue, wit-humor-&-the comic

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**WK 3 (1/24): Wit, Humor, & the Comic; Classical & Mythic Stories Re-Gendered**

T: *Emperor of the Moon*, Act 1-3; “Paraphrase on Ovid” (*Canvas*); “On Desire” (p.344); Duffy, 80-120.

Th: “Paraphrase on Ovid” (*Canvas*); Jessica Munns, “Pastoral and Lyric: Astrea in Arcadia” (*CCAB*, 204-220)

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

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**WK 4 (1/31): Classical & Mythic Patterns, Gendered Spheres, & the Personal Voice**

T: “Paraphrase on Ovid” (*Canvas*); “The Disappointment,” “To the Fair Clarinda,” (*Oroonoko &c.*, 344, 223, 262); Duffy, 121-47.

Th: “To Fair Clarinda,” (*Oroonoko &c.*, 262); “To My Lady Morland...&c.” (*Canvas*)
Terms: pastoral, narrative, lyric, burlesque wit, high burlesque, conceit, mock epic/epic, epic simile, satire

WK 5 (2/7): The Ironic & Satirical in Poetry; Heroism, Love, & Gender in Comic/Tragi-Comic Drama

T: <***MIDTERM EXAM***>

Th: “To My Lady Morland…&c.” (Canvas); The Rover (Acts I-II); Duffy, 148-73.

Terms: satire, burlesque, comedy, intrigue comedy (Canvas), tragicomedy, intrigue, wit—repartee

WK 6 (2/14): Heroism, Love, & Gender in Comic/Tragi-Comic Drama

T: The Rover (Acts II-IV); Derek Hughes, “AB & the Restoration theatre” (CCAB, 29-45).

Th: The Rover (Acts III-V); Duffy, 174-96.

Terms: protagonist/antagonist, soliloquy / aside, blank verse, stock characters, stock situations

WK 7 (2/21): Heroism, Love, & Gender in Comic/Tragi-Comic Drama; Melodrama, Gender, & Fictiion

T: The Rover (Acts IV-V); Duffy, 197-226.

Th: Fair Jilt (Oroonoko, &c., 29-71); Jaqueline Pearson, “The Short Fiction” (CCAB, 188-203).

Terms: prose, novel, narrative/narratology, narrative point of view, character, plot, roman à clef

WK 8 (2/28): Melodramatic Heroism/Villainy as Critique—Prose Fiction / Non-Fiction

T: The Fair Jilt (Oroonoko, &c., 29-71); Duffy, 227-53.

Th: Oroonoko (Oroonoko &c.75-103)

Terms: paradox/oxymoron, pastoral, heroic drama, prose romance, irony, travel narrative (Canvas)

WK 9 (3/7): Fictional & Non-fictional Prose—Narratives, Analysis & the Personal Vantage

T: Oroonoko (Oroonoko &c.,75-103); J. Lipking, “Others, Slaves & Colonists”(CCAB, 166-87).

Th: Oroonoko (Oroonoko &c., 104-41); Duffy, 254-83.

Terms: primitivism/progress, grotesque, point of view, plot, suspense

WK 10 (3/14): Nonfictional Prose, Science, Reasoning, & the Personal Vantage

T: 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) ***Final Essay Due***

Terms: essay, elegy / dirge