

SEMINAR : APHRA BEHN (1640?—1689) (Eng407, CRN22261)

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Office: PLC 458, 346-1496

TTh 10:00-11:20, Friendly 221
Off.Hrs.: T 12:30-3:30 & by appt.

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).

BOOKS: Aphra Behn, *The Emperor of the Moon* (Xerox Packet at The Copy Shop, 539 E 13th, 541-485-6253); *Oroonoko, The Rover & Other Works* (Penguin, 2003); Maureen Duffy, *Passionate Shepherdess* (Methuen, 1989--used copies on Amazon & E-book??); M.H.Abrams, *Glossary of Literary Terms* (Thomson/Wadsworth, 2015). Weekly **Critical Commentary** in *The Cambridge Companion to Aphra Behn (CCAB) (UOOnline)*.

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

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*****

Th: Behn, *The Emperor of the Moon*, Dedicatory, Prologue, Act 1; Duffy, *Passionate Shepherdess*, 11-37

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)

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

T: *Emperor of the Moon*, Act 1-2; Duffy, 38-65.

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

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

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, & Fiction

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