

English 333-001
British Authors: Aphra Behn and John Dryden
TR 2:00—3:15
LCLI359

Professor: Lisa Zunshine
Office Hours: POT 1365, TR 12:20 pm-1:50 pm

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Required Texts:

The Broadview Anthology of Restoration and Early Eighteenth-Century Drama. Ed. J. Douglas Canfield.
ISBN: 1551112701

Aphra Behn, *Oroonoko, and Other Writings*. Ed. Paul Salzman. ISBN: 0192834606

John Dryden, *The Major Works*. Ed. Keith Walker. ISBN: 0192840770

Selected handouts

Required Theater Attendance:

Susanna Centlivre, *The Busy Body*. April 13-15 and 20-23, 2006. UK Guignol Theatre located in the Fine Arts Building on Rose Street. Showtimes: Thursday through Saturday 7:30pm; Sunday 2pm. Tickets on sale now: <http://www.uky.edu/SCFA/calendar.html>

Requirements:

- **attendance**: you are allowed two unexcused absences (this includes family and transportation emergencies as well as all other situations not covered by a doctor's note specifying the exact hour of your medical appointment). After three unexcused absences, you lose one grade; after four absences, you lose two grades; if you accumulate five unexcused absences, you cannot pass this course. If you miss a class, do not e-mail me asking "what we did in class," or whether you "have missed anything important," or if there are any writing assignments due next day. Instead, contact another student from our class, whose e-mail is:

1.

2.

- written assignments—20% (these short papers should be typed and kept in a folder. You are required to turn in that folder at the end of the semester together with your final paper. Late written assignments are not accepted under any conditions, but you can miss one assignment without your grade being affected. Each paper should be 1-2pp, double-spaced, with the first sentence stating clearly your thesis and the rest substantiating your thesis with a close reading based on the primary text. No credit will be given to papers lacking a proper thesis or substituting close reading with retelling the story or paraphrasing a passage from the book).

(Note that your **initial** source of information about Restoration personages can be *Oxford Dictionary of National Biography: In Association with The British Academy: From the Earliest Times to the Year 2000*. Eds. H. C. G. Matthew and Brian Harrison. Oxford: Oxford University Press, 2004).

- midterm—15%

- final—25%ⁱ

- two papers—40% (**important**: see the note on plagiarism belowⁱⁱ)

Schedule of Readings:

Jan 12 (R) Introduction

Jan 17 (T) Aphra Behn, *The Rover* (Broadview Anthology), to the end of Act III (Antonio's speech on p. 621)

Jan 19 (R) *The Rover*, to the end
 Jan 24 (T) TBA
 Jan 26 (R) Behn, “The Disappointment” (in Salzman), selected poems of Rochester (handout)
 Jan 31 (T) George Etherege, *The Man of Mode* (Broadview) to the end of Act IV scene ii (Dorimant’s speech on p. 574)
 Feb 2 (R) *The Man of Mode*, to the end
 Feb 7 (T) Behn, *The History of the Nun* (in Salzman)
 Feb 9 (R) Behn, *Oroonoko* (in Salzman)
 Feb 14 (T) Thomas Southerne, *Oroonoko* (Broadview) to the end of Act III (Oronooko’s speech on 407)
 Feb 16 (R) Southerne, *Oroonoko*, to the end
 Feb 21 (T) **Midterm**
 Feb 23 (R) **First paper (5-7 pages) is due at the beginning of the class**
 Feb 28 (T) John Dryden, “MacFlecknoe” (in Walker)
 Mar 2 (R) TBA
 Mar 7 (T) Dryden, *The Spanish Friar* (handout)
 Mar 9 (R) Dryden, “Pygmalion and the Statue,” “Cinyras and Myrrha” (in Walker)
 Mar 21 (T) Dryden, *All for Love* (Broadview) to the end of Act III (Cleopatra’s speech on p. 243)
 Mar 23 (R) *All for Love* (to the end)
 Mar 28 (T) Dryden, “The Sixth Satire of Juvenal” (in Walker)
 Mar 30 (R) no class
 Apr 4 (T) Dryden, “An Essay on Dramatic Poesy” (in Walker)
 Apr 6 (R) no class
 Apr 11 (T) Dryden, *Marriage a la Mode* (Broadview)
 Apr 13 (R) TBA
 Apr 18 (T) Dryden, “Epilogue to *Tyrannic Love*” (in Walker)
 Apr 20 (R) Dryden, *Amphitryon* (Broadview) to the end of Act II (Mercury’s speech on 1753)
 Apr 25 (T) *Amphitryon*, to the end
 Apr 27 (R) Review for the final. **Second paper (7-10 pages) is due.**

May 5 (F) **10:30 am: Final Examination**

ⁱ The final is **not** cumulative and covers only the second part of the semester. I structure my midterms and finals so that it is easy to do well on them if you have read all the texts and paid attention in class. It is practically impossible to get a passing grade on the exam if you have not read the required materials.

Here is an excerpt from one of my last year’s midterms, which should give you a fair idea of what your exams will be like.

- Identify the passages below (i.e., title and author): **2 points**. If your identification is correct (**and only then**), you can get more points for the following:
- Explain how what is happening in the passage is important for the development of the plot or the development of the character. **5 points**

1. I perceive, good Father Captain, you design only to make me fit for heaven, but if on the contrary, you should quite divert me from it and bring me back to the world again, I should have a new man to seek, I find; and what a grief that will be, for when I begin, I fancy I should love like anything. I never tried yet.

ⁱⁱ **Plagiarism (passing somebody else’s work for your own, e.g., failing to document even a single phrase that you copied from the Internet) is a serious academic offence. I never settle plagiarism cases amicably and informally; instead I always prosecute the plagiarizers. Talk to me *before you turn in your essay* if you are not sure how to document your sources.**