**TRIAGE SYLLABUS AND READING FOR EN352**

**This is a study guide prepared specially for those who missed certain weeks of EN352. The purpose is to give you the chance to ‘catch up’ on that week to a level of basic competence, allowing you to make sure that your knowledge of the weeks you did attend is not affected by the gap. I would not advise you to write on a week you didn’t attend, but what is here will help you to make sure you don’t make an *obvious* mistake when writing about other texts.**

**I have restricted this list to the play itself and one (or two) other items. There will also be a revision reading list coming soon, which will supplement this. There is also a further reading list on** [**TalisAspire**](https://rl.talis.com/3/warwick/lists/D2BE5D99-783D-B696-B621-D5107D49D552.html?lang=en-GB)

**Weeks 1-5: Comedy and the rake's progress**

**1. Introduction / Comedy and the libertine**George Etherege, *The Man of Mode* (1676)

Gill, Pat. (2000) “Gender, Sexuality, and Marriage.” In *The Cambridge Companion to English Restoration Theatre*, edited by Deborah Payne Fisk, 191–208. doi:10.1017/CCOL0521582156.012.

**2. Comedy, carnival, and sexual violence**Aphra Behn, *The Rover* (1677)

Burke, Helen M. (2004). “The Cavalier Myth in The Rover.” In *The Cambridge Companion to Aphra Behn*, edited by Derek Hughes and Janet Todd, 118–34. doi:10.1017/CCOL0521820197.008.

**3. Comedy after the Revolution**  
Colley Cibber, *Love's Last Shift* (1696) and and Sir John Vanbrugh, *The Relapse* (1696)

Combe, K. (2013). Rakes, Wives and Merchants: Shifts from the Satirical to the Sentimental. In *A Companion to Restoration Drama*, S. J. Owen (Ed.). doi:[10.1002/9781118663400.ch17](https://0-doi-org.pugwash.lib.warwick.ac.uk/10.1002/9781118663400.ch17)

**4. Comedy beyond the capital**George Farquhar, *The Recruiting Officer* (1706)

Gardner, Kevin J. "George Farquhar’s The Recruiting Officer: Warfare, Conscription, and the Disarming of Anxiety." *Eighteenth-Century Life*, 25:3 (2001), pp. 43-61. Project MUSE, muse.jhu.edu/article/10560.

**5. Comedy on the reformed stage?**  
Susannah Centlivre, *The Busie Body* (1709)  
Jeremy Collier, excerpts from [*A Short View of the Immorality and Profaneness of the English Stage*](https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/en352restorationdrama/collier.pdf) (1698)

Congreve to Dennis, '[Concerning Humour in Comedy](https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/en352restorationdrama/congreve_to_dennis_concerning_humour_in_comedy_1700.pdf)' (1700)

Kinney, Suz-Anne. (2014). ‘“Confinement Sharpens the Invention”: Aphra Behn’s *The Rover* and Susanna Centlivre’s *The Busie Body*’. In Gail Finney (ed.), *Look Who’s Laughing*, pp. 81-98, <https://ebookcentral.proquest.com/lib/warw/detail.action?docID=1733931>

**Weeks 7-10: Experiments in the politics of dramatic form**

**7. Reworking Shakespeare**John Dryden, *All for Love*(1677)  
Thomas Rymer, from [*A Short View of Tragedy*](https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/en352restorationdrama/RymerShortView.pdf) (1693)

Clark, S. (2013). Shakespeare and Other Adaptations. In *A Companion to Restoration Drama*, S. J. Owen (Ed.). doi:[10.1002/9781118663400.ch16](https://0-doi-org.pugwash.lib.warwick.ac.uk/10.1002/9781118663400.ch16)

**8. Heroic drama and the crisis of kingship**  
John Dryden, *The Conquest of Granada*(both parts) (1670)

Hughes, D. (2013). Heroic Drama and Tragicomedy. In *A Companion to Restoration Drama*, S. J. Owen (Ed.). doi:[10.1002/9781118663400.ch12](https://0-doi-org.pugwash.lib.warwick.ac.uk/10.1002/9781118663400.ch12)

**9. Burlesque: theatre about theatre**  
George Villiers, *The Rehearsal* (1671)  
John Dryden, ["Of Heroic Plays"](https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/en352restorationdrama/dryden_22of_heroique_plays22.pdf)(1672)

Dharwadker, A. (2013). Restoration Drama and Social Class. In *A Companion to Restoration Drama*, S. J. Owen (Ed.). doi:[10.1002/9781118663400.ch9](https://0-doi-org.pugwash.lib.warwick.ac.uk/10.1002/9781118663400.ch9)

**10. Tragedy and the suffering woman**  
Thomas Otway, *Venice Preserv'd* (1682)

Owen, Susan J. (2000). “Drama and Political Crisis.” In *The Cambridge Companion to English Restoration Theatre*, edited by Deborah Payne Fisk, 158–73. doi:10.1017/CCOL0521582156.010.