

EN3530 AND EN3520
UNIVERSITY OF WARWICK
Summer Examinations 2012-2013
EN353 Early Modern Drama AND EN352 Restoration Drama

**Candidates sitting EN353 only should answer ONE question, from Section A.
Time allowed: 1 hour**

**Candidates sitting EN352 only should answer ONE question, from Section B.
Time allowed: 1 hour.**

**Candidates sitting both EN353 and EN352 should answer TWO questions, ONE from Section A
and ONE from Section B.
Time allowed: 2 hours.**

All candidates: During the examination you may consult the following, a lightly marked copy of which you may bring into the examination room with you: *English Renaissance Drama: A Norton Anthology*, eds Bevington, Engle, Eisaman Maus and Rasmussen [New York and London: W.W. Norton, 2002] and *Restoration Drama: An Anthology*, ed. David Womersley [Oxford: Blackwell, 2000].

Candidates should not, however, feel they must confine their answers solely to the material from these anthologies except where the question specifically requires them to do so.

Read carefully the instructions on the answer book and make sure that the particulars required are entered on each answer book.

Do not substantially repeat material from assessed essays.

SECTION A: Early Modern Drama (EN353), relating to plays written between 1574 and 1642.

1. Comment on the following extract in the context of early modern drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the early modern stage, with detailed reference to the play from which it comes and AT LEAST one other play.

PREPASSO Peace, forbear! Mercury presents the masque.

Cornets: the song to the cornets, which playing, the masque enters: Malevole, Pietro, Ferneze, and Celso in white robes, with dukes' crowns upon laurel wreaths, pistolets and short swords under their robes. [The men are masked.]

MENDOZA [*to disguised Malevole*] Celso, Celso, court Maria
For our love.—Lady, be gracious, yet grace.

Malevole takes his wife to dance.

MARIA [*to Malevole*] With me, sir?

MALEVOLE Yes, more lovèd than my breath;
With you I'll dance.

MARIA Why, then, you dance with death.

[John Marston, *The Malcontent*, 5.6.66-71]

2. Comment on the following extract in the context of early modern drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the early modern stage, with detailed reference to the play from which it comes and AT LEAST one other play.

EMPEROR Now, English Harry, here begins the game;
We shall see sport between these learnèd men.

VANDERMAST What wilt thou do?

BUNGAY Show thee the tree, leaved with refinèd gold,
Whereon the fearful dragon held his seat
That watched the garden called Hesperides,
Subdued and won by conquering Hercules.

VANDERMAST Well done!

*Here Bungay conjures, and the tree
appears with the dragon shooting fire.*

KING HENRY What say you royal lordings, to my friar?
Hath he not done a point of cunning skill?

[Robert Greene, *Friar Bacon and Friar Bungay*, 9.76-85]

3. “[The Englishman] grounds his [comedies] on impossibilities; then in three hours’ runs he through the world, marries, gets children, makes children men, men to conquer kingdoms, murder monsters; [he] bringeth gods from heaven, and fetcheth devils from hell.”

[George Whetstone (1578)]

How and why do early modern playwrights use ‘impossibilities’ on the stage? You should write about TWO plays.

4. “The person of a Prince of passing fame and renown by mere misfortune (nay rather the deep hidden secret judgements of God) piteously plunged in most extreme miseries”

[Alexander Neville (1563)]

How do TWO early modern tragedies explore misfortune and the secret judgments of God? You need not confine your answer to plays in which a Prince is the protagonist.

5. “What profit many may attain by plays,
To the most critic eye this book [Heywood’s *Apology for Actors*] displays.
Brave men, brave acts, being bravely acted too,
Makes, as men see things done, desire to do.”

[Arthur Hopton (c. 1612)]

Do early modern playwrights seek to offer moral profit to their audience? You may wish to discuss anti-theatrical writing in your answer and should write about TWO texts, one of which may be a critical work from the period.

6. With close reference to TWO early modern plays, write about ONE of the following: stage directions; generic conventions; clowns; the five act structure; boy players; the representation of women.
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SECTION B: Restoration Drama (EN352), relating to plays written between 1660 and 1709.

7. Comment on the following extract in the context of Restoration drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the Restoration stage, with detailed reference to the play from which it comes and AT LEAST one other play.

Aman. I am uneasie at your going to stay so long in Town,
I know its false insinuating Pleasures;
I know the Force of its Delusions;
I know the Strength of its Attacks;
I know the weak Defence of Nature;
I know you are a Man – and I ... a Wife.

Lov. You know then all that needs to give you Rest,
For Wife’s the strongest claim that you can urge.
When you would plead your Title to my Heart,
On this you may depend.

[Sir John Vanbrugh, *The Relapse*, I.i.64-73]

8. Comment on the following extract in the context of Restoration drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the

Restoration stage, with detailed reference to the play from which it comes and AT LEAST one other play.

Actus IV

Scaena I

The Same [i.e. The Theatre Royal]

Bayes, *and the two Gentleman*

Bayes. Gentlemen, because I would not have any two things alike in this Play, the last Act beginning with a witty Scene of Mirth, I make this to begin with a funeral.

Smi. And is that all your reason for it, Mr. *Bayes*?

Bayes. No, Sir, I have a Precedent for it besides. A person of Honour, and a *Scholar*, brought in his Funeral just so: and he was one (let me tell you) that knew as well what belong'd to a Funeral, as any man in *England*, I gad.

Johns. Nay if that be so, you are safe.

Bayes. I gad, but I have another device, a frolick, which I think yet better than all this; not for the Plot or Characters, (for in my heroic Plays, I make no difference, as to those matters) but for another contrivance.

Smi. What is that, I pray?

Bayes. Why, I have design'd a Conquest, that Cannot possibly, I gad, be acted in less than a whole week: and I'll speak a bold word, it shall Drum, Trumpet, Shout, and Battle, I gad with any the most warlike Tragedy we have, either ancient or modern.

[Buckingham, *The Rehearsal*, IV.i.1-23]

9. "Says *Aristotle*, 'Tis best to write Tragedy in that kind of Verse which is the least such, or which is nearest Prose." [Dryden, *Of Dramatick Poesie, An Essay* (1668)]

EITHER

(a) In what ways, and with what effects, do Restoration playwrights use verse and prose? You should write about TWO plays, but need not write specifically about tragedy unless you wish to.

OR

(b) Write an essay about the critical discussion of dramatic verse in the period. You should write about ONE or TWO critical works.

10. What effects did the innovation of changeable scenery have upon the plays of the period? In your answer you should write about TWO plays, showing awareness of the theatres in which these plays were given.

11. How did playwrights respond to the appearance of the actress on the English stage? You may focus on the earliest plays to use actresses, or write more generally about the effects of writing plays for female actors. In your answer you should write about TWO plays.

6. With close reference to TWO Restoration plays, write about ONE of the following: costume; sex; styles of acting; the repertory system; anti-theatrical criticism.
