

EN3530 AND EN3520
UNIVERSITY OF WARWICK
Summer Examinations 2013-2014
EN353 Early Modern Drama AND EN352 Restoration Drama (Year 2)

**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.

Enter Citizen [climbing onstage from among the spectators].

CITIZEN Hold your peace, goodman boy!

PROLOGUE What do you mean, sir?

CITIZEN That you have no good meaning. This seven years there hath been plays at this house, I have observed it, you have still girds at citizens; and now you call your play *The*

London Merchant. Down with your title, boy, down with your title!

PROLOGUE Are you a member of the noble city?

CITIZEN I am.

PROLOGUE And a freeman?

CITIZEN Yea, and a grocer.

PROLOGUE So grocer, then, by your sweet favor, we intend no abuse to the city.

CITIZEN No, sir? Yes, sir. If you were not resolved to play the jacks, what need you study for new subjects, purposely to abuse your betters? Why could not you be contented, as well as others, with *The Legend of Whittington*, or *The Life and Death of Sir Thomas Gresham*, with *the Building of the Royal Exchange*? Or *The Story of Queen Eleanor*, with *the Rearing of London Bridge upon Woolsacks*?

PROLOGUE You seem to be an understanding man. What would you have us do, sir?

CITIZEN Why, present something notably in honor of the commons of the city.

PROLOGUE Why, what do you say to *The Life and Death of Fat Drake*, or *the Repairing of Fleet Privies*?

CITIZEN I do not like that; but I will have a citizen, and he shall be of my own trade.

[Francis Beaumont, *The Knight of the Burning Pestle*, Induction, 4-31]

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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.

CARIOLA I will not die! I must not. I am contracted
To a young gentleman.

EXECUTIONER [*showing the cords*] Here's your wedding ring.

CARIOLA Let me but speak with the Duke. I'll discover
Treason to his person.

BOSOLA Delays!—Throttle her.

EXECUTIONER She bites, and scratches.

CARIOLA If you kill me now
I am damned; I have not been at confession
This two years.

BOSOLA When?

CARIOLA I am quick with child.

BOSOLA Why, then,
Your credit's saved. [*The Executioners strangle her.*]

Bear her into th'next room;
Let this lie still. [Exeunt the Executioners, bearing off the dead Cariola.]

[John Webster, *The Duchess of Malfi*, 4.2.246-54]

3. “How then shall we set forth a story, which containeth both many places and many times?...a tragedy is tied to the laws of poesy, and not of history; not bound to follow the story, but, having liberty either to feign a quite new matter, or to frame the history to the most tragical conveniency.”

[Philip Sidney, from *A Defence of Poetry* (pr. 1595)]

How and why do early modern playwrights take liberties with place and time? You should write about TWO plays, and need not confine your answer to tragedies.

4. “Only wish I all men by this tragical history (for to that intent was it written) to beware of sin, the end whereof is shameful and miserable, as in the most unfortunate fall of this unhappy Prince right plainly appeareth.”

[Alexander Neville (1563)]

What moral examples do early modern plays purport to offer their audiences? You should write about TWO plays and may wish to consider whether we should take the playwrights’ expressed views at face value. You may write about comedy or tragedy, or both, in your answer.

5. “Thou couldst not / So proper to the time have found a plot.”

[Henry Moody, ‘To the...Author’ in Massinger’s
A New Way to Pay Old Debts, c.1625]

How do the plots and/or themes of early modern plays reflect the concerns of the time in which they were written? You should write about TWO plays and be sure to make a distinction between the several different historical conditions which existed between 1574 and 1642.

6. With close reference to TWO early modern plays, write about ONE of the following: stage spectacle; generic conventions; kings; metatheatre; cross-dressing; props.
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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.

Enter Antonio, Henrique, Carlos, and Geraldo, with their swords drawn, Antonio before the rest.

Ant. Where is the Man whose Insolence, and Folly
Has thus misled him to Affront my Friend?

Oct. Here is the Man thou seek'st, and he, who thou
So basely hast Betraied.

Octavio draws.

Ant. Oh Heavens! What is't I see? it is Octavio
My Friend.

Oct. Not thy Friend, *Antonio*; but 'tis *Octavio*,
Who by thy Perfidie has been betraid
To this forlorn condition; but vile Man,
Thou now shalt pay thy Treachery with thy Life.

Octavio makes at Antonio.

Ant. Hold *Octavio*; though thy Injurious Error
May transport thee, it shall not me beyond
The Bounds of Honor; Heaven knows I thought
Of nothing less, than what I find, *Octavio*
In this place.

[Sir Samuel Tuke, *The Adventures of Five Hours*, V.iii.191-205]

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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.

Enter Silvia.

Silvia. Had I but a Commission in my Pocket I
fancy my Breeches wou'd become me as well
as any ranting Fellow of 'um all; for I take a
bold Step, a rakish Toss, a smart Cock, and an
impudent Air to be the principal Ingredients in
the Composition of a Captain. – What's here,
Rose, my Nurse's Daughter? I'll go and practice
– Come, Child kiss me at once, [*Kisses Rose.*]
And her brother too! [*Aside.*] – Well, honest

Dungfork, do you know the Difference
between a Horse Cart, and a Cart Horse, eh?

Bullock. I presume that your Worship is a Captain
by your Cloaths and your Courage.

Silvia. Suppose I were, wou'd you be contended to
list, Friend?

[George Farquhar, *The Recruiting Officer*, IV.i.23-37]

9. “Our plays, besides the main design, have under-plots or by-concernments of less considerable persons and intrigues, which are carried on with the motion of the main plot: as they say the orb of the fixed stars and those of the planets, though they have motions of their own, are whirled about by the motion of the *primum mobile**, in which they are contained.” [Dryden, *Of Dramatick Poesie, An Essay* (1668)]

[**primum mobile*, n (OED). 1. In the medieval version of the Ptolemaic system of astronomy: an outermost sphere (at first reckoned the ninth, later the tenth) supposed to revolve round the earth from east to west in twenty-four hours, carrying with it the (eight or nine) inner spheres. 2. *gen.* An initial or original cause of activity; the most important source of energy, motion, or action; a driving force, prime mover, mainspring.]

How do the ‘main design’ and ‘under-plots and by-concernments’ of Restoration drama relate to one another. You should write about any TWO plays.

10. “This loose regard for any relationship of a visual sort between the scenery and the action that went on in front of it is one of the salient features of the Restoration stage. In effect it meant that the forestage was regarded practically as a sort of transpicuous hall where the major action of the play took place under the lights of the candle-hoops.” [Richard Southern]

EITHER

(a) Write an essay about the relationship between scenery and action on the Restoration stage

OR

(b) Write an essay about the use of the forestage in Restoration drama.

In your answer you should write about TWO plays.

11. “Those few actresses who were ambitious to act, rather than anxious to put their goods into the shop-window, modelled their acting style on that of the men.” [Marion Jones]

EITHER

(a) Jones is commenting here on what she calls ‘the personal charms’ [i.e. the sex appeal] of actresses. To what extent is ‘putting their goods into the shop-window’ a fully accurate assessment of their function on the Restoration stage

OR

(b) Write an essay about acting styles in the Restoration.
In your answer you should write about TWO plays.

6. With close reference to TWO Restoration plays, write about ONE of the following: dramatic verse; the heroic; London; the dramatic companies; literary and/or dramatic criticism.
