

EN3530 AND EN3520
UNIVERSITY OF WARWICK
September 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.

Enter Mercury with loud music.

MERCURY Cyllenian Mercury, the god of ghosts,
 From gloomy shades that spread the lower coasts,
 Calls four high-famèd Genoan dukes to come
 And make this presence their Elysium,
 To pass away this high triumphal night
 With songs and dances, court's more soft delight.

AURELIA Are you god of ghosts? I have a suit depending
in hell betwixt me and my conscience; I would fain have thee
help me to an advocate.

BILIOSO Mercury shall be your lawyer, lady.

AURELIA Nay, faith, Mercury has too good a face to be a right
lawyer.

PREPASSO Peace, forbear! Mercury presents the masque.

[John Marston, *The Malcontent*, 5.6.54-66]

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.

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

VANDERMAST Each scholar in the necromantic spells
Can do as much as Bungay hath performed.
But as Alcmena's bastard razed this tree,
So I will raise him up as when he lived,
And cause him pull the dragon from his seat,
And tear the branches piecemeal from the root. –
Hercules, *prodi!* *Prodi*, Hercules!

Hercules appears in his lion's skin.

HERCULES *Quis me vult?*

VANDERMAST Jove's bastard son, thou Libyan Hercules,
Pull off the sprigs from off the Hesperian tree,
As once thou didst to win the golden fruit.

HERCULES *Fiat.* *Here he begins to break the branches.*

[Robert Greene, *Friar Bacon and Friar Bungay*, 9.84-97]

3. "Now ye shall have three ladies walk to gather flowers: and then we must believe the stage to be a garden. By and by we hear news of shipwreck in the same place: and then we are to blame if we accept it not for a rock. Upon the back of that comes out a hideous monster with fire and smoke, and then the miserable beholders are bound to take it for a cave."

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

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Are early modern playwrights' attempts to represent 'reality' on the stage successful? You should write about TWO plays.

4. How do TWO early modern tragedies explore sin, blame and punishment?

5. "For by the reward of the good, the good are encouraged in well doing, and with the scourge of the lewd, the lewd are feared [i.e. made frightened] from evil attempts."

[George Whetstone (1578)]

Does early modern drama work in this exemplary manner? 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: scenery; generic conventions; villains; scenic form; cross-dressing.

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.

Lov. Can you then doubt my Constancy, *Amanda*?
You'll find 'tis built upon a steady Basis –
The Rock of Reason now supports my Love,
On which it stands so fix'd,
The rudest Hurricane of wild Desire
Would, like the Breath of a soft slumbring Babe,
Pass by, and never shake it.

Aman. Yet still 'tis safer to avoid the Storm;
The strongest Vessels, if they put to Sea,
May possibly be lost.
Wou'd I cou'd keep you here, in this calm Port, for ever!
Forgive the Weakness of a Woman,
I am uneasie at your going to stay so long in Town,
I know its false insinuating Pleasures.

[Sir John Vanbrugh, *The Relapse*, I.i.52-65]

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.

Johns. Pray, Mr. *Bayes*, who is that *Drawcansir*?

Bayes. Why, Sir, a fierce *Hero*, that frights his Mistress, snubs up Kings, baffles Armies, and does what he will, without regard to numbers, good manners or justice.

Johns. A very pretty character.

Smi. But, Mr. *Bayes*, I thought your *Heroes* had ever been men of great humanity and justice.

Bayes. Yes, they have been so; but for my part, I prefer that one quality of singly beating of whole Armies above all your moral virtues put together, I gad. You shall see him come in presently. Zookers, why don't you read the paper?

[Buckingham, *The Rehearsal*, IV.i.109-22]

9. Write an essay about tradition and innovation in dramatic language in the period. You can write about TWO critical works OR TWO plays OR ONE play and ONE critical work.
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10. What effects did the new theatres 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.
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11. Demonstrate how the employment of women in female roles significantly changed drama written after 1661? 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.
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6. With close reference to TWO Restoration plays, write about ONE of the following: stage design; states of undress; declamatory acting; company rivalry; anti-theatrical criticism.
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