

**Міністерство освіти і науки України**  
**Ukrajna Oktatási és Tudományos Minisztériuma**

**Закарпатський угорський інститут імені Ференца Ракоці ІІ**  
**II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola**

Filológia Tanszék (Angol Tanszéki Csoport)

**“ЗАТВЕРДЖУЮ” / JÓVÁHAGYOM**

Проректор з навчальної роботи

Tanulmányi rektorhelyettes

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**РОБОЧА ПРОГРАМА НАВЧАЛЬНОЇ ДИСЦИПЛІНИ**  
**TANTÁRGYI PROGRAM**

**Angol dráma**

напря́м підготовки/ szak 6.020303 Філологія. Англійська мова і література/  
6.020303 Filológia. Angol nyelv és irodalom

галузь знань/ szakirány 0203 Гуманітарні науки/ 0203 Humán tudományok

Tantárgyi program: Angolszász irodalom dráma c. tárgyból Angol szakos hallgatók számára „24” augusztus 2015.

Розробники / Kidolgozók:

Баняс В. В. в.о. доцент

Надь-Коложвари Е. А. / Nagy-Kolozsvári Enikő, старший викладач

(вказати авторів, їхні посади, наукові ступені та вчені звання / szerzők neve, beosztása, tudományos címe, fokozata)

A tantárgyi programot elfogadta a tanszékértekezlet (tantárgyi bizottság) \_\_\_\_\_

Протокол від / Jegyzőkönyv dátuma “27” augusztus 2015 № 1 száma.

Завідувач кафедри / Tanszékvezető

\_\_\_\_\_  
(підпис/aláírás)

(Kótyuk I., fil.tud.kand)  
(прізвище та ініціали/család- és tónév)

Dátum: “27” augusztus 2015.

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Angol dráma

## 1. A tantárgy leírása / Description of the Subject

Найменування показників A jellemzők megnevezése	Галузь знань, напрям підготовки, освітньо-кваліфікаційний рівень Szakirány, szak, képzettségi szint	Характеристика навчальної дисципліни A tárgy jellemzői	
		<b><u>nappali</u></b> <b>tagozat</b>	<b><u>levelező</u></b> <b>tagozat</b>
Kreditértéke: 2*2	Képzési ág <b>0203 Humán tudományok</b>	Normatív <u>(választható)</u>	
	Szakirány <b>6.020303 Filológia. Angol nyelv és irodalom</b>		
Modulok száma: 2*3	Szak (szakosodás):	<b>Képzési évek:</b>	
Tartalmi modulok: 2*3		2, 3-ik	2, 3-ik
Egyéni tudományos-kutatói feladat: referátum		<b>Félév</b>	
Összóraszám: 2*72		3, 4-ik	3, 4-ik
A nappali tagozatos hallgató heti óraszám: 2 – kontaktóra: 2*30 – önálló munka: 36, 42	Képzési szint: <b>alapképzés (BSc)</b>	<b>Előadások</b>	
		10 óra	4 óra
		<b>Gyakorlati, szemináriumi</b>	
		20 óra	- óra
		<b>Önálló munka</b>	
42 óra	56 óra	Az ellenőrzés formája: Vizsga, Beszámoló	

## 2. A tárgy célja és feladatai / The Aim and Tasks of the Discipline

A brit és amerikai irodalom különleges szerepet tölt be az oktatási folyamatban, mivel közvetlen hatással bír az emberi elme és szellem kialakulására és formálására. Az irodalmi művek tanulmányozása hozzájárul a személyiség fejlődéséhez és a mai tudásalapú társadalomban hozzásegít a versenyképes tudás megszerzéséhez. Ugyanakkor az irodalom segít a hallgatóknak az önismeret kialakulásának komplex folyamatában is. Célunk megismertetni a hallgatókkal a különböző korok történelmi, kulturális, társadalmi sajátosságait az irodalmi műveken keresztül.

A brit és amerikai irodalom tantárgy hat tantárgyelemből épül fel, azaz hat féléven keresztül kerül oktatásra, melynek során a tantárgyak teljesítése előfeltételként áll a következő elem felvétele előtt. Az irodalmi tantárgyelemek keretében a hallgatók megismerkednek az angol irodalomkritika alapvető terminológiájával és értelmezési módszereivel, illetve kellő gyakorlatra is szert tesznek rövidebb művek elemzése során.

A tantárgy tantárgyelemei közé tartozik az irodalomelmélet, az angol, illetve az amerikai irodalom története, fő korszakai és jeles szerzőinek munkássága egészen napjainkig, ezen túl a kiemelkedőbb irodalomelméleti irányzatok. Elmélyültebb ismereteket ad a filológiai szempontból jelenős értéket képviselő irodalmi irányzatokra összpontosítva. A hallgatók az előadás és szemináriumi munka során megismerkednek pl. a reneszánsz, a romantika, a modernizmus, posztmodern irodalmi korszakok, irányzatok szerzőivel és műveikkel, valamint alapos jártasságot szereznek a művek elemzésében. A kurzusok keretében a hallgatók bepillantást nyernek az irodalmi, illetve a filmművészeti narráció egyes aspektusaiba is.

Az adott tantárgyi elemek oktatása során oktatói, nevelői és gyakorlati célokat fogalmazzunk meg.

**Oktatási cél:** a hallgatók teljes képet kapjanak az angol és amerikai irodalom legjelentősebb és legkiemelkedőbb alkotásairól, megismerjék az társadalmi-irodalmi folyamatokat, a híres írók műveinek jellegzetességeit. Mélyíteni a hallgatókban a kölcsönös megértést és a különböző nemzetek iránti tiszteletet.

**Nevelési cél** a különböző irodalmi művek felhasználásával valósítható meg, melynek segítségével fejleszhető a hallgatók magas erkölcsi és morális érzékenysége, és hozzásegíti a hallgatókat a különböző ideológiai és esztétikai szempontok értékeléséhez, megkülönböztetéséhez.

**Gyakorlati cél:** a hallgatók szerezzék meg a szükséges irodalmi ismereteket, az irodalomkritika és elemzés alapvető készségeit, valamint fejlesszék további idegen nyelvi tudásukat.

A brit és amerikai irodalom tantárgy oktatását kiegészíti a tanórán kívüli munka: pl. színházlátogatás, irodalmi művek megfilmesített változatának megtekintése, művészeti és felolvasó estek a legjelentősebb brit és amerikai írók, költők munkásságához köthetően.

A tárgy teljesítése révén a hallgatóknak:

tudnia, ismernie kell

- az angol és amerikai regények jellegzetességeit, legkiemelkedőbb alkotásait és a főbb irodalmi tendenciákat;

- a különböző korszakok történelmi és társadalmi jellemzőit;

- a költészet sajátosságait;

- a dráma sajátosságait

- az irodalom legjelentősebb képviselőit és munkásságukat.

képesnek kell lennie:

- elemzési műveleteket végrehajtani a tudományos, szépirodalmi művek alapján,
- kombinálni az elméleti és gyakorlati tudást;
- használni a modern lingvisztikai elemzési módokat;
- egyéni értelmezést adni az irodalmi műveknek.

### **3. A tárgy programja / Curriculum**

#### **II. Évfolyam**

#### **4. félév**

#### **1. Tartalmi modul**

##### **1. Téma: Medieval Drama**

- 1.1. Popular character of English medieval and Renaissance drama
- 1.2. The origins of English drama.
- 1.3. Early English religious drama. The rise of religious drama. Mystery plays. The Chester cycle of mystery plays.
- 1.4. The secularization of drama. Minstrels, village festivals, folk plays.
- 1.5. Miracle plays.
- 1.6. Manner of performance and staging.
- 1.7. Moralities and Interludes. Mankind. Everyman.
- 1.8. The early English tragedy.
- 1.9. The early English comedy.

##### **Téma 2. / 2. Téma: The Renaissance**

- 2.1. Sixteenth century drama.
- 2.2. The early Tudor playwrights.
- 2.3. Classical influence in comedy.
- 2.4. Classical influence in tragedy.
- 2.5. Chronicle histories and biographical plays.

#### **2. Tartalmi modul**

##### **3. Téma: Elizabethan Theatre**

- 3.1. Further development of the theatre. The establishment of the permanent theatres. The theatre of the Elizabethan Age.
- 3.2. The kind of drama Shakespeare found when he arrived in London
- 3.3. The plays of the university wits.
- 3.4. Thomas Kyd. The Spanish Tragedy. The figure of the 'Machiavellian' villain on Elizabethan stage.
- 3.5. Christopher Marlowe. Faustus. The Jew of Malta. Tamburlaine.
- 3.6. John Lyly. Endymion. Gallatea.
- 3.7. Lesser Elizabethan dramatists (Henry Chettle, John Day, Michael Drayton)

##### **4. Téma: William Shakespeare**

- 4.1. William Shakespeare. Life and creative work. Shakespeare's art in development. Shakespeare's themes. His ideas on man and society. Poetry and drama. Comedy and tragedy. Plot and character. The text of the plays. Order of composition of the plays.
- 4.2. Shakespeare's Comedies. The Twelfth Night. The Comedy of Errors. The Taming of the Shrew. The Two Gentlemen of Verona. The Merchant of Venice.
- 4.3. Shakespeare's histories. Henry VI. Richard III. Richard II. Henry IV.
- 4.4. Shakespeare's tragedies. Romeo and Juliet the tragedy of young love. Julius Caesar – a political tragedy. Hamlet. Othello. King Lear. Macbeth.

### **3. Tartalmi modul**

#### **5. Téma: William Shakespeare and his dramas**

- 5.1. Shakespeare's problem plays. Troilus and Cressida. All's Well That Ends Well. Measure for Measure. Timon, or the Misanthrope.
- 5.2. Roman plays. Coriolanus. Julius Caesar. Antony and Cleopatra.
- 5.3. Romances. Pericles. Cymbaline. The Winter's Tale. The Tempest.
- 5.4. General themes and issues in Shakespeare's plays: theme, love, kingship and politics, good and evil, energy and time, destiny, fate, stoicism, courage, stagecraft and techniques.
- 5.5. Special topics in individual plays.
- 5.6. Shakespeare criticism.
- 5.7. Plays of uncertain authorship attributed to Shakespeare.
- 5.8. Shakespeare's language.
- 5.9. Shakespeare on the continent.
- 5.10. Shakespeare's contribution to world literature.
- 5.11. Elizabethan and Jacobean drama. The growth of realism. Increases in scale of complexity. The Tragedy and its mixture. Dramatic style.

## **III. Évfolyam**

### **5. félév**

#### **1. Tartalmi modul**

##### **1. Téma: Shakespeare's Contemporaries and Successors the Drama After Shakespeare to 1642**

- 1.1. Ben Jonson.
- 1.2. Chapman, Marston, Dekker.
- 1.3. Thomas Heywood.
- 1.4. Beaumont and Fletcher.
- 1.5. Tourneur, Webster, Middleton
- 1.6. Lesser Jacobean and Caroline dramatists.
- 1.7. The Elizabethan theatre.
- 1.8. The children of the Chapel Royal and their masters.
- 1.9. University plays: Tudor and early Stuart period.
- 1.10. Masque and pastoral.
- 1.11. The Puritan attack on the stage.

##### **2. Téma: Restoration Drama**

- 2.1. Literary and historical background.
- 2.2. Basic themes in Restoration comedy: the younger son, marriage and the matter of inheritance, money. Morality. Satire. The pamphlet A Short View of the Immorality and Profaneness of the English Stage (1698) by the Reverend Jeremy Collier (1650-1726) and its influence on English drama.
- 2.3. D'Avenant, Etherege, etc.
- 2.4. Sir John Vanbrugh (1664-1726). The Relapse (1696)
- 2.5. George Farquhar (1678-1707). The Beaux' Stratagem (1707)
- 2.6. William Congreve (1670-1729). The Way of the World (1700) – the masterpiece of Restoration drama.
- 2.7. William Wycherley. The Country Wife.
- 2.8. The Age of Johnson. Drama and stage.
- 2.9. The eighteenth-century Gregorian drama.

#### **2. Tartalmi modul**

##### **3. Téma: Nineteenth-century Drama**

- 3.1. General characteristics of the 19th century drama.

- 3.2. Oscar Wilde biography and works.  
 3.3. Wilde and his decadent theory of 'art for art's sake' and its expression in his works.  
 3.4. Oscar Wilde, An Ideal Husband, The Importance of Being Earnest, Lady Windermere's Fan and other comedies.

#### 4. Téma: Twentieth-century drama - British drama from 1890 to 1950 a critical history

- 4.1. The Irish Renaissance  
 4.2. The New Drama  
 4.3. Realism and reaction.  
 4.4. The Well-Made Play and the Problem Play.  
 4.5. John Millington Synge. Riders to the Sea. The Well of the Saints. The Playboy of the Western World.  
 4.6. Sean O'Casey. The Shadow of Gunman. The Plough and the Stars. The Sailor Tassie. Purple Dust. Cock-a-Doodle-Andy.  
 4.7. George Bernard Shaw. Life and creative work. The drama of ideas. His belief in the Life Forces. His essay The Quintessence of Ibsenism. The Shavian New Drama.  
 4.8. Saint Joan. Widowers' Houses. Mrs. Warren's Profession. Plays Pleasant. Plays Unpleasant. Caesar and Cleopatra.(My Fair Lady.) Pygmalion  
 4.9. Topics in Shaw's plays. Characters, realism and his treatment of social issues. The blend of comedy and serious intent. Ideas in the theatre. Towards the New drama.  
 4.10. The Old drama and the New.

### 3. Tartalmi modul

#### 5. Téma: Modern Drama

- 5.1. John Galsworthy and his dramas. The Silver Box. Justice. Strife.  
 5.2. Modern drama. T. S. Eliot. Murder in the Cathedral.  
 5.3. Kitchen Sink Drama. J. Osborne. Look Back in Anger. Technique, complaints.  
 5.4. The drama of the Absurd. Samuel Beckett, Waiting for Godot. Topics in the drama: comedy, nihilism and absurdity. Time, religion, occupation. Avant Garde and „The Theatre of the Absurd”  
 5.5. Harold Pinter. Birthday Party. Dialogue.  
 5.6. Tom Stoppard. Rozenkrantz and Guildestein are Dead  
 5.7. Arthur Miller.(His influence on British drama and his popularity in Britain) American Drama. Death of a Sailsman. Topics in the drama. Tragedy and social drama. The American Dream.(American dramatist, but his influence on British drama so great and he was so famous in Britain that it is advisable to mention him)  
 5.8. Other modern dramatists. John Arden. Joe Orton. Peter Shaffer. Arnold Wesker. Edward Bond. West End after 1956.

### 4. A tárgy struktúrája / Structure of the Subject

Tartalmi modulok. Témák	Mindösszesen							
	Nappali tagozat				Levelező tagozat			
	összesen	ebből			összesen	ebből		
		előadás	gyak.	önálló		előadás	gyak.	önálló
1	2	3	4	5	6	7	8	9
<b>Modul/ Module 1</b>								
<b>1. Tartalmi modul</b>								
Téma 1.	12	2	3	7	12	0,8		11,2
Téma 2.	12	2	3	7	12	0,8		11,2
Összesen tartalmi modul 1	24	4	6	14	24	1,6		22,4

2. Tartalmi modul								
Téma 3.	13	2	4	7	12	0,8		11,2
Téma 4.	13	2	4	7	12	0,8		11,2
Összesen tartalmi modul 2	26	4	8	14	24	1,6		22,4
3. Tartalmi modul								
Téma 5.	22	2	6	14	12	0,8		11,2
Összesen tartalmi modul 3	22	2	6	14	12	0,8		11,2
<b>Mindösszesen</b>	<b>72</b>	<b>10</b>	<b>20</b>	<b>42</b>	<b>60</b>	<b>4</b>		<b>56</b>

## 5. A gyakorlati órák témája II/4. / Topics for the practical lessons

Nº	A téma címe	Óraszám
1.	Medieval drama. Cycle plays, Miracle Plays, Morality plays. The 16th c. Tudor playwrights.	2
2.	William Shakespeare and the Drama of his period. Histories.	2
	Module Test 1.	2
3.	Shakespeare's tragedies: Hamlet, Othello, Romeo and Juliet.	3
4.	Shakespeare's tragedies: King Lear, Macbeth. Comedies. Problem Plays, Romances. Julius Caesar.	3
	Module Test 2.	2
5.	Shakespeare's problem plays. Troilus and Cressida. All's Well That Ends Well. Measure for Measure. Timon, or the Misanthrope. Roman plays, Antony and Cleopatra	2
6.	Romances. Pericles. Cymbaline. The Winter's Tale. The Tempest. Shakespeare's contribution to world literature. Criticism.	2
	Module Test 3.	2
	Összesen	20

## A gyakorlati órák témája III/5. / Topics for the practical lessons

Nº	A téma címe	Óraszám
1.	Shakespeare's Contemporaries and Successors. Ben Jonson. Thomas Heywood. Beaumont and Fletcher.	2
2.	Restoration Drama. Basic themes in Restoration comedy. D'Avenant, Etherege, Sir John Vanbrugh, William Congreve	2
	Module Test 1.	2
3.	Oscar Wilde, An Ideal Husband, The Importance of Being Earnest, Lady Windermere's Fan.	3
4.	The Irish Renaissance. The Well-Made Play and the Problem Play. John Millington Synge. George Bernard Shaw	3
	Module Test 2.	2
5.	John Galsworthy. T. S. Eliot. Murder in the Cathedral. Kitchen Sink Drama. J. Osborne. Look Back in Anger. Samuel Beckett, Waiting for Godot	2
6.	Harold Pinter. Birthday Party. Dialogue.	2
	Module Test 3.	2
	Összesen	20



## 6. Önálló munka II/4. / Topics for the independent work

Nº	A téma címe	Óraszám
1	George Peele. Biography and creative work	7
2	John Lyly. Biography and creative work	7
3	Lesser Elizabethan dramatists. (Henry Chettle, John Day, Michael Drayton)	7
4	Chapman, Marston, Dekker Thomas Heywood, Beaumont Fletcher, Philip Massinger, Tourner, Webster, Middleton, Ford, Sherley	7
5	Restoration drama: D'Avenant, Etherege, Congreve, Vanbrugh, Farquhar. Melodrama and the 'well-made' play	7
6	Henry Arthur Jones, The Silver King. Jones' Silver King, Saints and Sinners	7
	Összesen	42

## Önálló munka III/5. / Topics for the independent work

Nº	A téma címe	Óraszám
1	Chapman, Marston, Dekker. Tourneur, Webster, Middleton. Masque and pastoral.	7
2	The Age of Johnson. Drama and stage. The eighteenth-century Gregorian drama.	7
3	Wild and his decadent theory of 'art for art's sake' and its expression in his works.	7
4	Sean O'Casey. The Shadow of Gunman. The Plough and the Stars. The Sailor Tassie. Purple Dust. Cock-a-Doodle-Andy. Topics in Shaw's plays. Characters, realism and his treatment of social issues. The blend of comedy and serious intent. Ideas in the theatre. Towards the New drama.	7
5	The drama of the Absurd. Samuel Beckett, Waiting for Godot. Topics in the drama: comedy, nihilism and absurdity. Time, religion, occupation. Avant Garde and „The Theatre of the Absurd”	7
6	Tom Stoppard. Rozenkrantz and Guildenstein are Dead	7
	Pazom / Összesen	42

## 7. Egyéni feladatok / Individual Tasks

1. The origins of the English drama. The early English religious drama.
2. Medieval drama. The popular character of the English medieval and Renaissance drama. The drama of the medieval church.
3. Miracle plays. The secularization of the drama. The cycles of miracle plays – the representation of the ecclesiastical conception of world history from the Creation to the Last Judgement.
4. The mixing of serious and comic, of religious and realistic elements.
5. The manner of performance and staging.(the usual stage was a 'pageant', a vehicle moved about on wheels.)
6. Moralities. The difference between the miracle plays and the moralities. Mankind. Everyman.
7. The early Tudor playwrights.
8. The classical influence in Comedy.
9. The classical influence in Tragedy.

10. Gorboduc – the first English tragedy on the Senecan model.
11. Chronical histories and biographical plays.
12. The establishment of permanent theatres. The Elizabethan theatres. The Elizabethan dramatists and the imagination of the spectator. The physical conditions of the English Renaissance stage.
13. The University Wits. John Lyly, George Peele, Robert Greene, Thomas Nashe, Thomas Kyd and Christopher Marlowe.
14. Marlowe and Kyd. The Jew of Malta. Spanish Tragedy.
15. William Shakespeare. Biography and creative work.
16. Shakespeare's ideas on man and society.
17. Poetry and drama. The union of poetic and dramatic principles in Shakespearean dramas.
18. Comedy and tragedy, the mixing of comic and tragic scenes in Shakespearean dramas.
19. Plot and character in Shakespearean dramas. The text of the plays.
20. The order of composition of the plays by Shakespeare.
21. Shakespeare's comedies. The Taming of the Shrew. The Two Gentlemen of Verona and its characters.
22. Shakespeare's comedies: The Twelfth Night.
23. Shakespeare's histories. Richard III.
24. Shakespeare's histories: Henry IV. The serious main action and the comic subplot. Falstaff.
25. Shakespeare criticism.
26. Shakespeare's tragedies. Romeo and Juliet, a masterpiece on the tragedy of young love.
29. Hamlet, Prince of Denmark. The characters of Claudius, Gertrude and Ophelia.
30. Hamlet, Prince of Denmark. Hamlet's character. Hamlet's Soliloquy. How could you summarize Hamlet's problems?
31. Othello. The characters of Othello, Desdemona and Iago.
32. King Lear. The characters of King Lear and Cordelia.
33. King Lear. The characters of Goneril and Regan.
34. Macbeth and its characters.
35. Shakespeare's problem plays. Timon.
36. Shakespeare's Roman plays. Julius Caesar. Antony's speech on Caesar's funeral.(by heart)
37. Shakespeare's romances.(Peter Alexander's division) or tales. Pericles, Cymbeline, The Winter's Tale, The Tempest.
38. The language of Shakespeare.
39. Shakespeare's contribution to world literature.
40. General themes and issues in Shakespeare's work: love, kingship and politics, good and evil, energy and time, destiny, fate, stoicism, courage, stagecraft and techniques.
41. The Mystery of evil in Macbeth by William Shakespeare.
42. Shakespeare criticism.
43. Plays of uncertain authorship attributed to Shakespeare.
44. Elizabethan and Jacobean drama. The growth of realism. Increase in scale of complexity. Tragedy and its mixture. Dramatic style.
45. Shakespeare's contemporaries and successors. Ben(jamin) Jonson. Volpone. Bartholomew Fair. The Silent Woman.
46. Thomas Dekker. The Shoemaker's Holiday.
47. Thomas Heywood.
48. Beaumont – The Knight of the Burning Pestle.
49. John Webster. The White Devil.
50. Lesser Elizabethan dramatists: Henry Chettle, John Day, Michael Drayton, etc.
51. Restoration drama. Literary and historical background.
52. Basic themes in Restoration comedy: the younger son, marriage and the matter of inheritance, money. Morality. Satire.
53. Restoration drama: D'Avenant, Etherege, Congreve, Vanbrugh, Farquhar.
54. The Age of Johnson. Drama and style.

55. The 18<sup>th</sup> century Gregorian drama.
56. General characteristic of the 19th century drama. Decadence.
57. Oscar Wilde and the expression of his decadent theory of 'art for art's sake' in his creative work.
58. Oscar Wilde's 'comedies of manners' attacks on bigorand hypocrisy of bourgeois society. An Ideal Husband.
59. The British drama between 1850 and 1950. The Irish Renaissance. (The Home Rule, the Land League and the Gaelic League). The National Theatre Society and the Abbey Theatre. The main types of plays.
60. John Millington Synge. (1871-1909) Life and creative work. Riders to the Sea.
61. John Millington Synge, The Playboy of the Western World.
62. Sean O'Casey (1884-1964) Life and works. The Shadow of a Gunman.
63. Sean O'Casey, Juno and the Paycock.
64. Sean O'Casey, Cock-a-Doddle-Dandy.
65. George Bernard Shaw. Life and works. The drama of ideas. His belief in the Life Force.
66. George Bernard Shaw. Comedies - his problem plays or plays of ideas. His essay The Quintessence of Ibsenism.
67. George Bernard Shaw, Widowers' House
68. George Bernard Shaw, Mrs. Warren's Profession.
69. George Bernard Shaw, Pygmalion
70. The Shavian Drama.
71. Topics in George Bernard Shaw's plays. Characters, realism and his treatment of social issues. The blend of comedy and serious intent. Ideas in the theatre. Towards the New Drama.
72. The Old drama and the New.
73. The Modern Drama. Thomas Stearns Eliot. Life and creative work.
- 74 Thomas Stearns Eliot, Murder in the Cathedral.
- 75 John Galsworthy and his dramas of socially pertinent ideas, using the stage as a paltform for the exposure of the wrongheadedness of traditional beliefs and class prejudices.
76. Justice administered to the rich and the poor in the reflection of the drama by John Galsworthy.
77. John Galsworthy – the representative of Edwardian England and his drama Strife, giving a powerful picture of an industrial dispute.
78. Disillusion and the „Angry Young Men”- a trend in English literature in the 50-ies of the twentieth century.
79. Kitchen Sink Drama. John James Osborne. Life and work. Look Back in Anger.
80. The Drama of the Absurd. Samuel Beckett, Waiting for Godot. The topics in waiting for Godot: Comedy, nihilism, and absurdity, time and religion.
81. Avant Garde and „The Theatre of the Absurd”
82. The transformation of an ancient Greek myth into a comedy Pygmalion, its problems and the innovatory discoveries of George Bernard Shaw as a dramatist.
83. The peculiarities of Shakespeare's dramas, his imagery and what it tells us.

## **8. A tanulás módszerei**

### Suggestions

Concerning reading, understanding and analysing Drama

### Genre focus

The word drama leaves a thrill in the air. Since drama is meant to be performed, when you read it, you must imagine how it would appear on stage. The story of drama is told mainly through dialogue or conversation between characters. From what the characters say you discover what they are feeling and what they are like. In addition, stage directions describe how the characters would move or act before an audience. The sets are the re-creation of settings on the stage; the props, the physical objects the characters use; the costumes, the clothes the characters wear; and the sound effects, the planned noise that accompanies the play. All these devices help to create the world of the play on the stage.

Just as a short story may be divided into episodes, a short play may be divided into scenes. Just as a novel is divided into chapters, a full-length play is divided into acts. Plays are written on a variety of topics and for a variety of media. There are stage plays, radio plays, television plays.

Drama or a play is a story told in dialogue by performers before an audience, that is a story told mainly through the words and actions of characters and is intended to be performed by actors. Plays are meant to be performed but it is possible just to read a play. The play you are reading is a script. It contains not only the words that the actors speak but also the stage directions. Stage directions help actors, directors and readers visualize what is to be happening on stage. These directions are interspersed between the lines of dialogue, and are usually printed in italics and enclosed in parentheses or brackets. The directions explain how characters should look, speak, act, and move on stage; they also specify details of the stage set, such as lighting, props and sound effects.

### I. Elements of drama

#### 1. Characters

The cast of characters is listed at the beginning of a play and might include a short description of each character. The playwright may further describe a character when he or she first appears in the play. Audiences learn about characters through their actions and through the dialogue.

#### 2. Setting

Typically, the setting is described at the beginning of a play. Additional details might appear throughout the play, such as at the beginning of acts, and scenes, when the setting changes.

#### 3. Plot

The plot of a drama like the plots of other narratives, is the series of related events that revolve around a central conflict. The conflict may be a struggle between people, ideas or other forces.

#### 4. Dialogue

Most plays consist largely of dialogue, or conversation between the characters. The dialogue helps reveal the plot and characters of the play.

#### 5. Acts and Scenes

Many plays are divided into acts and scenes, which indicate a change in location or the passage of time. One-act plays take place in one location over a brief, continuous span of time.

### Active reading strategies

To actively read a script, you use the stage directions and the dialogue to visualize and hear the play in your mind. When you interact with the words you create the performance in your mind. Use these strategies when you read a play to help you to understand, enjoy and appreciate what you are reading.

#### 1. Visualize

As you read picture in your mind all the elements described in the script.

Ask yourself:

- a/ What does this scene look like? Is this like a place I've seen or been in before?
- b/ What does this character look like?
- c/ What does this gesture or movement look like? How would I interpret the gesture or movement?
- d/ What might the character's facial expressions convey?

#### 2. Listen

Imagine how each character says his or her lines. Sometimes stage directions will give hints about how a line should be delivered. Other times, readers must infer how the line sounds from the words and the context of the play.

Ask yourself:

- a/ What tone of voice would the character use here?
- b/ Which words would the character emphasize?
- c/ How loudly or quickly would the person speak this line?

#### 3. Question

As you meet the characters ask yourself what each character is like. What situation does each character face? What motives and traits does each character reveal by his or her words and actions? Note the questions you have as you read, and see if those questions are answered as you read on.

Ask yourself:

- a/ Why does this action take place in this setting?
- b/ What is really happening here? Do I understand the plot so far?
- c/ Why did the characters say or do this?
- d/ Why are other characters reacting as they are?
- e/ Will these props be important?

#### 4. Connect

Find connections between characters and events in the play and the people and events in your own life.

Think to yourself:

- a/ Whom does this character remind me of?
- b/ When have I felt or acted like this?
- c/ How would my friends and I react in a similar situation?
- d/ This stage set reminds me of...

#### 5. Predict

Building on the play's conflict and the characters' words and actions, predict what you think will happen. How will the conflict be resolved? What will become of each character? That is use clues in the dialogue and stage directions to guess what will happen next.

Think to yourself:

- a/ What is this character likely to do next?
- b/ How might this conflict be resolved?
- c/ What will the other character do?

#### 6. Clarify and interpret

Think about the characters, what they do, and what happens to them. Assess why the characters act as they do. If a character's words and actions are not clear to you, stop and try to make sense of them. Look for answers to your questions and check your predictions.

Say to yourself:

- a/ What does this character's actions or words indicate about his or her personality and values?
- b/ What effect of the characters' decisions have on their lives?
- c/ What philosophy about life or people is the playwright conveying?

#### 7. Summarize

Pause occasionally to review what has happened. Put the characters' actions and words together. What is the story being told?

#### 8. Evaluate

Form opinions and make judgments about what you are reading.

Ask yourself:

- a/ Are the characters, plot and dialogue believable? Clever? Funny?
- b/ Do the stage set and the actor's movements contribute to the play or distract from it?

#### 9. Pull it together

Pull together all the elements of the play. What does the play mean? Is it purely entertainment or is there a message? What does it say to you?

## 9. Az ellenőrzés formái / Methods of Control

- Tests;
- Essays;
- Mini-tests;
- Seminar-questions;
- Pass or fail exam.

## A nemzetközi és nemzeti osztályozás skálája / National and ECTS Scale of Evaluating Students' Knowledge

Osztályzat 100 pontos skála szerint	Osztályzat ECTS skála szerint	Az értékelés minősítése	
діяльності		Vizsga, évfolyammunka, gyakorlat minősítésére	Beszámolóra
90 – 100	<b>A</b>	jeles	megfelelt
82-89	<b>B</b>	jó	
74-81	<b>C</b>		
64-73	<b>D</b>		
60-63	<b>E</b>	elégséges	
35-59	<b>FX</b>	elégtelen, de ismételt vizsgát tehet	nem felelt meg, a pótbeszámoló lehetőségével
0-34	<b>F</b>	elégtelen, a hallgatónak tantárgyat újra fel kell vennie	nem felelt meg, a hallgatónak tantárgyat újra fel kell vennie

### 10. Módszertani ellátottság / Documents on the Methods of Teaching

Programme, student's book, teacher's book, method guides.

### 11. Ajánlott szakirodalom / Recommended Literature Alapművek

1. Alastair Fowler, A History of English Literature, Oxford, 1988
2. Allen Derek – Smith Paul, English and American Literature, Milan La Spiga Languages, 1996
3. Аникст Г. В., Михальская Н. П. История английской литературы, М.-Л. 1960
4. Аникст А. А. Творчество Шекспира, М., 1956
5. Báti László, Régi és Középkori Angol Irodalom, Budapest, Tankönyvkiadó, 1965
6. Brown Carleton, English Lyrics of the 13th Century, Oxford, Clarendon Press, 1965
7. Ford Boris, Volumes 1-9 of the new Pelican Guide to English Literature
8. N. Gordeyeva, The English Literature, Kyiv, Forum, 2000
9. Кортец Л. П. Никифорова Н. Н., Английская литература в Гародня асвета, Минск
10. Dr Probst and the editorial staff, Elements of Literature, Literature of Britain with World Classics, Austin, London, Harcourt Brace and Company, 1997.
11. H.C. Schweikert, Rewey Belle Inglis, Adventures in English Literature, New-York, Chicago, Harcourt, Brace and Company, 1935
12. Szenczi Miklós, A középkor és a reneszánsz angol irodalma, Budapest, 1966.
13. Szenczi Miklós, Szobotka Tibor, Katona Anna, Az angol irodalom története, Gondolat, Budapest, 1972
14. Szokolay Károly, Great Masters of English Literature Part I, Tankönyvkiadó, Budapest, 1992
15. Pat Rogers, An Outline of English Literature, Oxford University Press, 1992
16. Sampson George, The Concise Cambridge History of English Literature, Cambridge University Press, 1965
17. The Complete Works of William Shakespeare, Geddes & Grosset, 2008

18. Thomas H. Briggs, Max J. Herzberg, Emma Miller Bolenius, *English Literature New and Old*, Boston-New York, The Riverside Press, 1936

### **Kiegészítő olvasmányok**

1. Báti László, Régi és Középkori angol irodalom, kézirat, 6. változatlan utánnomás, Eötvös Loránd Tudományegyetem, Bölcsészettudományi kar, Tankönyvkiadó, 1965
2. Báti László, István Kristó-Nagy, *Az angol irodalom a XX. században*, Budapest, 1970, 374 oldal
3. Berta Csilla, *A drámaíró Yeats*, Budapest, 1980, 187 oldal
4. Thomas H. Briggs, Max J. Herzberg, Emma Miller Bolenius, *English Literature New and Old*, Houghton Mifflin Company, New York, 1936, 766 pages
5. Törésvonalak. Drámai irányok az európai századfordulón, Budapest, 1981, 98 oldal
6. Kenneth Brodey, Fabio Maggaretti, *Focus on English and American Literature*, Modern Languages, Milan, Italy, 1985, 368 pages
7. Boris Ford, *The Pelican Guide to English Literature*, volumes 3-9, Harmondsworth, 1960, 3269 pages
8. Alastair Fowler, *A History of English Literature*, Blackwell Publishers, Oxford, 1992, 409 pages
9. Helen Gardner, *The Art of T. S. Eliot*, London, 1975, 146 oldal
10. M. J. Hecker, T. D. Volosova, *English Literature*, books 1-2, Prpsveshcheniye, 2001, 500 pages
11. Miller, Arthur, *Death of a Salesman, Certain Private Conversations in Two Acts and a Requiem*, Harmondsworth, 1965 Penguin Books
12. Pat Rogers, *An Outline of English Literature*, Oxford University Press, Oxford, 1986, 398 pages
13. Pinter Harold, *The Dumb Waiter*, *New English Dramatists*, Harmondsworth, Middlessex, Penguin Books
14. Shakespeare, William, *The Tempest*, *The Laurel Shakespeare*, Published by Dell, Publishing Co. Inc., New York, 1971, (Fourth printing 1967)
15. Miklós Szenczi, Tibor Szobotka, Anna Katona, *Az angol irodalom története*, Budapest, 1972, 587 oldal
16. Szenczi Miklós, *A középkor és a Reneszánsz angol drámai irodalma*, (egységes jegyzet), kézirat, Bölcsészettudományi karok, Tankönyv Kiadó Budapest, 1966, 213 oldal
17. Szenczi Miklós, Szobotka Tibor, Katona Anna, *Az angol irodalom története*, Budapest, Gondolat, 1972
18. Antal Szerb, *A világirodalom története*, Budapest, 1980, 470 oldal
19. H. C. Schweikert, Rewey Belle Inglis, Alice Cecilia Cooper, Marion A. Sturdevant, William Rose Benét, *Adventures in English Literature*, Harcourt, Brace and Company, New York, 1935, 1143 pages
20. George Sampson, R. C. Churchill, *The Concise Cambridge History of English Literature* Cambridge, At the University Press, 1965, 1071 pages
21. Károly Szokolay, *Great Masters of English Literature*, Part one, Kézirat, Tankönyvkiadó, Budapest, 1992, 137 oldal

### **12. Informatikai eszközök / Online resources**

1. [www.sparksnote.com](http://www.sparksnote.com)
2. [www.glencoe.com/literature](http://www.glencoe.com/literature)
3. [www.oup.com/literature](http://www.oup.com/literature)

### **13. Kérdéssor (vizsgára vagy beszámolóra) / The List of Questions for the Exam II/4.**

1. The origins of the English drama. The early English religious drama.
2. *Hamlet, Prince of Denmark* by W. Shakespeare. The character of Hamlet.
3. Medieval drama. The popular character of the English medieval and Renaissance drama.

4. *Hamlet, Prince of Denmark* by W. Shakespeare. The characters of Claudius and Gertrude.
5. Miracle plays. The secularization of drama. The cycles of miracle plays – the representation of the ecclesiastical conception of world history from the Creation to the Last Judgement.
6. *Hamlet, Prince of Denmark* by W. Shakespeare. Soliloquies and asides. Hamlet's soliloquy. /by heart/
7. The mixing of serious and comic, of religious and realistic elements.
8. *Othello* by Shakespeare. The characters of Othello, Desdemona and Iago.
9. The manner of performance and staging. (Medieval Drama) /the usual stage was a 'pageant', a vehicle moved about on wheels/.
10. *King Lear* by W. Shakespeare. The characters of King Lear and Cordelia.
11. Moralities. The difference between the miracle plays and the moralities. *Man in the Moon*.
12. *King Lear* by W. Shakespeare. The characters of Goneril and Regan.
13. Shakespeare's Roman plays. *Julius Caesar* by W. Shakespeare. Antony's speech on Julius Caesar's funeral.
14. Classical influence in comedy and tragedy.
15. *Macbeth* by W. Shakespeare and its characters.
16. The establishment of permanent theatres. The Elizabethan theatres. The Elizabethan dramatists and the imagination of the spectators. The physical conditions of the English Renaissance stage.
17. Hamlet's soliloquy by Shakespeare /by heart/
18. The language of Shakespeare. Shakespeare's contribution to world literature.
19. Shakespeare's themes: good and evil, energy and time, destiny, fate stoicism, courage, kingship. His stagecraft and technique.
20. Shakespeare's ideas on man and society.
21. Poetry and drama. The union of poetic and dramatic principles in Shakespearean dramas.
22. Shakespeare's tragedies. *Romeo and Juliet* – a masterpiece on the tragedy of young love.
23. Comedy and tragedy, the mixing of comic and tragic scenes in Shakespearean dramas. Plot and character in Shakespearean dramas. The text of the plays.
24. *Othello* by Shakespeare – the tragedy of personal tensions, of love and hatred, and of jealousy and impatience.
25. The character of Desdemona in the tragedy *Othello* by Shakespeare
26. The popular character of the English medieval and Renaissance drama.
27. The order of composition of the plays by Shakespeare.
28. Moralities and miracle plays. The differences between the moralities and the miracle plays.
29. The manner of performance and staging of medieval drama. Compare it with the permanent theatres of Elizabethan age.
30. *King Lear* by Shakespeare and the character of Lear and Cordelia.
31. *King Lear* by Shakespeare the development of the main character under the circumstances.
32. The establishment of permanent theatres. The Elizabethan theatres and the stage of the Elizabethan theatres. The Elizabethan dramatists and the imagination of the spectators.
33. Themes, Motifs and Symbols in *Hamlet* by Shakespeare.
34. Themes, Motifs and Symbols in *King Lear* by Shakespeare.
35. Analyze the character of Othello.
36. Themes, Motifs and Symbols in *Othello* by Shakespeare.
37. Themes, Motifs and Symbols in *Macbeth* by Shakespeare.
38. Themes, Motifs and Symbols in *Romeo and Juliet* by Shakespeare.
39. Themes, Motifs and Symbols in *Julius Caesar* by Shakespeare.
40. Analyze the character of Macbeth.

### III/5.

1. The drama after Shakespeare. Jacobean drama and theatre.
2. Ben Jonson and his plays. *Volpone*.



3. Thomas Dekker and his plays. Old Fortunatus.
4. Thomas Heywood and his plays. A Woman Killed with Kindness.
5. Beaumont and Fletcher. The Knight of the Burning Pestle.
6. John Webster and his plays. The White Devil.
7. John Webster and his plays. The Duchess of Malfi.
8. Cyril Tourneur and his plays. The Revenger's Tragedy.
9. Masque and music at the Stuart Court
10. Puritanism and its influence on English Literature.
11. The Restoration and Public Pleasures.
12. The Enlightenment and Neoclassicism
13. The Great Fire of London
14. Basic themes in Restoration comedy: the younger son, marriage and the matter of inheritance, money. Morality. Satire. The pamphlet.
15. The Physical Structure of the Restoration Theatre.
16. The Restoration Theatre, Audience, Actors.
17. The Restoration Comedy.
20. William Wycherley. The Country Wife.
21. William Congreve (1670-1729). The Way of the World (1700) – the masterpiece of Restoration drama.
22. High Tragedy and Pathetic Tragedy
23. Comedy of Manners
24. John Dryden and his plays. The Indian Queen.
25. Sir George Etherege and his plays. Man of Mode
26. Thomas Shadwell. Absalom and Achitophel
27. George Farquhar and his plays. The Beaux' Stratagem.
28. Sir John Vanbrugh and his plays. The Relapse (1696)
29. Drama in the early 19th century
30. Theatre Riots.
31. Early Victorian Drama and theatrical conditions.
32. Oscar Wilde and his literary contribution. Lady Windermere's Fan
33. Oscar Wilde and his literary contribution. An Ideal Husband
34. Oscar Wilde and his literary contribution. The Importance of Being Ernest
35. Oscar Wilde and his literary contribution. A Woman of No Importance
36. George Bernard Show and his literary contribution. Pygmalion.
37. George Bernard Show and his literary contribution. Heartbreak House.
38. George Bernard Show and his literary contribution. Mrs. Warren's Profession.
39. 19th century theatre. Melodrama
40. The Well-Made Play
41. The Irish Renaissance
42. John Millington Synge. Riders to the Sea.
43. John Millington Synge. The Tinkers Wedding.
44. John Millington Synge. The Playboy of the Western World.
45. Thomas Sterns Eliot. Murder in the Cathedral.
46. John Osborne. Look Back in Anger
47. John Galsworthy. The Silver Box
48. John Galsworthy. Strife
49. Sean O'Casey. Juno and the Paycock.
50. Samuel Beckett. Waiting for Godot.

**14. Mintateszt / Sample Test**  
**MODULE I**  
**INTRODUCTION TO ENGLISH DRAMA**  
**DRAMA QUIZ**  
**Variant A**

Name: \_\_\_\_\_

Group: \_\_\_\_\_

Result: \_\_\_\_\_/100p.

**1. Define briefly the following terms related to drama and (or) theatre (10\*2p):**

- a. blank verse \_\_\_\_\_  
\_\_\_\_\_
- b. euphuism \_\_\_\_\_  
\_\_\_\_\_
- c. conventional types \_\_\_\_\_  
\_\_\_\_\_
- d. comedy \_\_\_\_\_  
\_\_\_\_\_
- e. plot \_\_\_\_\_  
\_\_\_\_\_
- f. stage directions \_\_\_\_\_  
\_\_\_\_\_
- g. a monologue \_\_\_\_\_  
\_\_\_\_\_
- h. tragic hero \_\_\_\_\_  
\_\_\_\_\_
- i. masque \_\_\_\_\_  
\_\_\_\_\_
- j. domestic drama \_\_\_\_\_  
\_\_\_\_\_

**2. Collect five typical features of theatres and dramas after Shakespeare (5p):**

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

**3. Ben Jonson is best remembered by his (5p)**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**4. "The Shoemaker's Holiday was written by (5p) \_\_\_\_\_ and it is about \_\_\_\_\_**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**5. Define the major themes of Restoration drama (5p).**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**6. Think over The Way of the World by William Congreve and collect five points in which the named drama merits the description of being the masterpiece of Restoration comedy (5p).**

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

**7. Identify the authors of the following dramas (10\*2p).**

- a. The Duchess of Malfi
- b. Volpone
- c. The White Devil
- d. The Alchemist
- e. Old Fortunatus
- f. The Four Prentices of London
- g. The Knight of the Burning Pestle
- h. The Revenger's Tragedy
- i. The Country Wife
- j. The Beaux Stratagem

**8. What did the Restoration theatre look like? (5p)** \_\_\_\_\_

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**9. What kind of ruler was Oliver Cromwell? What was his attitude towards arts? (5p)**

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**10. What was the role of the printing press? What were the peculiarities of Puritan literature? (5p)**

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**11. Which problems of development did drama confront in the 17th century? How significant was Jonson in the context of English drama? (5p)**

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**12. How did social life change after the Restoration? What were King Charles II's interests? (5p)**

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**13. What do you know about masque and music at the Stuart court? (10p)**

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