

TABLE OF CONTENTS

- PREFACE	10
- HOW TO USE THIS BOOK	11
I. POETRY	13
1. WHAT IS POETRY?	13
2. ORAL TRADITION	16
2.1 THE ORIGINS AND EVOLUTION OF POETRY	16
2.2 NURSERY RHYMES AND MOTHER GOOSE RHYMES	18
2.3 THE BALLAD	20
2.4 THE FOLK SONG	23
2.4.1 Definition	23
2.4.2 Shanties	24
2.4.3 Negro Spirituals	25
2.4.4 Literary value of the text in the folk song	27
2.5 THE MAIN CHARACTERISTICS OF FOLK POETRY	31
3. MAIN ELEMENTS OF POETRY	32
3.1 RHYTHM	32
3.1.1 Rhythm in everyday English	33
3.1.2 Rhythm in poetry: various types of metre	33
3.2 RHYME	37
3.2.1 What is rhyme?	37
3.2.2 What is the function of rhyme?	38
3.2.3 Poetry based on metre and rhyme	39
3.2.3.1 The heroic couplet	39
3.2.3.2 The sonnet	40
3.2.4 Unrhymed verse	42
3.2.4.1 Blank verse	42
3.2.4.2 Free verse	42
3.3 SOUND	43
3.3.1 Special sound effects	43
3.3.2 Sound without sense: nonsense poetry	44
3.3.3 The fusion of sound and sense	44
3.4 LANGUAGE	45
3.4.1 The emotional use of words	46
3.4.1.1 Denotations and connotations of words	46
3.4.1.2 Words in their context	46

3.4.2	The metaphorical use of words	48
3.4.2.1	Simile	48
3.4.2.2	Metaphor	49
3.4.2.3	Animation and personification	50
3.4.2.4	Symbol	51
3.4.3	Poetical language and poetic diction or style	53
3.4.3.1	Poetical language	53
3.4.3.2	Poetic diction or style	55
4.	THE INTERPRETATION OF POETRY	56
4.1	HOW TO APPROACH A POEM	56
4.2	HOW TO ANALYSE A POEM SYSTEMATICALLY AND GATHER MATERIAL FOR AN INTERPRETATION	56
4.2.1	General understanding of the poem	56
4.2.2	Detailed analysis of the poem	58
4.2.2.1	Vocabulary	58
4.2.2.2	Syntactical structure and syntactical figures of speech	59
4.2.2.3	Composition of the poem: rhythm, rhyme and sound effects	61
4.2.3	Emotive language and imagery	64
4.3	HOW TO WRITE AN INTERPRETATION	66
4.4	EXAMPLE OF INTERPRETATION	67
4.4.1	Gathering material	67
4.4.2	Model interpretation	68
5.	HIGHLIGHTS OF BRITISH AND AMERICAN POETRY	70
5.1	THE AGE OF CHAUCER (1350–1400)	71
5.1.1	<i>Piers Plowman</i> , by William Langland	71
5.1.2	Geoffrey Chaucer: <i>The Canterbury Tales</i>	73
5.2	THE ELIZABETHAN AGE (1550–1600)	75
5.2.1	Edmund Spenser	76
5.2.2	William Shakespeare	77
5.3	THE AGE OF DONNE AND MILTON (1600–1670)	81
5.3.1	John Donne and the metaphysical poets	81
5.3.2	John Milton	83
5.4	THE AUGUSTAN AGE – THE AGE OF CLASSICISM (1670–1770)	84
5.4.1	Alexander Pope	85
5.5	THE PRE-ROMANTIC AGE (1750–1800)	87
5.5.1	Robert Burns	88
5.5.2	William Blake	88

5.6	THE ROMANTIC AGE (1800–1830)	90
5.6.1	Wordsworth and Coleridge	91
5.6.2	Byron, Shelley, Keats	95
5.7	THE VICTORIAN AGE (1830–1900)	98
5.7.1	Alfred, Lord Tennyson	99
5.7.2	Robert Browning	100
5.8	AMERICAN POETRY IN THE 19TH CENTURY	101
5.8.1	Edgar Allan Poe	102
5.8.2	Walt Whitman	104
5.9	BRITISH AND AMERICAN POETRY IN THE 20TH CENTURY	105
5.9.1	Modern poetry from 1900–1950	106
5.9.1.1	William Butler Yeats	107
5.9.1.2	Wilfred Owen	110
5.9.1.3	Robert Lee Frost	111
5.9.1.4	T.S. Eliot	112
5.9.2	Contemporary poetry (1950–...)	113
5.9.2.1	Edward Estlin Cummings	113
5.9.2.2	Langston Hughes	114
6.	GLOSSARY	117
II.	DRAMA	120
1.	THE NATURE OF DRAMA	120
1.1	THE DUAL NATURE OF DRAMA	120
1.2	THE CONVENTIONS OF DRAMA	123
1.3	DRAMA AND FICTION	130
1.4	DRAMA AND FILM	138
2.	THE HISTORICAL DEVELOPMENT OF DRAMA	148
2.1	THE EVOLUTION OF DRAMA AS AN ART FORM	148
2.2	THE RISE AND DECLINE OF CLASSICAL DRAMA	150
	Greek tragedy (Aeschylus, Sophocles, Euripides) 151,	
	Greek comedy (Aristophanes, Menander) 157, Roman drama	
	(Seneca, Terence, Plautus) 159	
2.3	THE BEGINNINGS OF ENGLISH DRAMA	162
	Tropes 162, Mystery plays 163, Morality plays 165,	
	Interludes 166	

2.4	PRELUDE TO THE GREAT AGE	169
2.4.1	The influence of the Renaissance	169
2.4.2	The fusion of classical form with native elements	172
2.4.3	The University Wits	174
2.4.4	The growth of a professional theatre	177
2.5	THE GREAT AGE	181
2.5.1	William Shakespeare	182
2.5.2	Shakespeare's contemporaries and successors	193
2.6	THE THEATRE OF ENTERTAINMENT	201
	Restoration comedy 201, heroic drama 202, sentimental drama 202, Goldsmith and Sheridan 202	
2.7	THE REVIVAL OF SERIOUS DRAMA	206
	Melodrama 206, Oscar Wilde 207, George Bernard Shaw 208, twentieth-century comedy 210, the renaissance of verse drama (T. S. Eliot, Christopher Fry) 211	
2.8	THE NEW WAVE	216
	John Osborne 216, Arnold Wesker 218, Edward Bond 219, John Arden 219, Tom Stoppard 219, Harold Pinter 220, signs of decline 222	
2.9	THE DEVELOPMENT OF DRAMA IN AMERICA	224
	Eugene O'Neill 225, Thornton Wilder 227, Tennessee Williams 227, Arthur Miller 227, Edward Albee 227, Alternative Theatre 228	
3.	THE ELEMENTS OF DRAMA	235
3.1	PLOT	235
3.2	CHARACTER	247
3.3	LANGUAGE	253
3.4	THOUGHT, SPECTACLE, AND SONG	257
4.	THE VARIOUS TYPES OF DRAMA	260
4.1	TRAGEDY	260
4.1.1	The spirit of tragedy	260
	The problem of definition 260, the tragic hero and his fate 262, the transcendence of the tragic experience 269, the emo- tional reaction to tragedy 271	
4.1.2	Forms of tragedy	275
4.1.2.1	Elizabethan tragedy	275
4.1.2.2	Neoclassical tragedy	286
4.1.2.3	The problem of modern tragedy	289

4.2 COMEDY	292
4.2.1 The spirit of comedy	292
4.2.2 Forms of comedy	296
Comedy of humours 296, romantic comedy 297, tragi-comedy 299, black comedy 299, comedy of manners (high comedy) 300, drawing-room comedy (domestic comedy) 301, sentimental comedy 302, burlesque 302, Shaw's comedy of ideas 303	
4.3 OTHER TYPES	305
4.3.1 Melodrama	305
4.3.2 Farce	309
4.3.3 Recent dramatic styles	311
Realistic drama 311, symbolism 312, expressionism 312, epic theatre 313, the Theatre of the Absurd 314	
5. THE THEATRICAL PRODUCTION OF DRAMA	318
5.1 THE ROLE OF THE AUDIENCE	318
5.2 THE INFLUENCE OF THEATRE DESIGN	324
Proscenium stage 324, open stage 327, arena stage 328	
5.3 THE ARTISTS OF THE THEATRE	331
NOTES	337
SUGGESTED READING	340
INDEX	343
– POETRY	343
– Authors and works	343
– Subjects	344
– DRAMA	346
– Authors and works	346
– Subjects	349
ACKNOWLEDGEMENTS	352