MA ENGLISH SEMESTER I  
POOL 1/PAPER I  
Poetry from Anglo Saxon to the Age of Chaucer

Course No.: 4  
Credits

Background: This Core Pool 1 paper is designed to engage students with a variety of texts in early English poetry starting from the Anglo Saxon Era, through the Transition period, up to the Age of Chaucer. The students are expected to experience the “reading” of the original texts, before engaging with their translations.

Course Objectives: By the end of the semester students should be:
   a) Familiarized with the forms and the poetic techniques and themes in a detailed manner
   b) Able to use critical tools not limited to this period only.
   c) Understand aesthetic and moral values of literature.

Contents

Old English
    Poetry (in Excerpts)
    Epic
    Beowulf
    Christian Religious Poetry
    Caedmon: Genesis
    Cynewulf: Juliana/Elene
    Pagan Poetry
    Widsith
       The Battle of Brunanburh
       Elegiac Poetry
       The Husband’s Message
       The Lyrical Poetry
       The Seafarer

Age of Transition
    Poetry (in Excerpts)
    Verse Chronicles
    Layamon: Brut
    Geoffrey of Monmouth: Historia Regum Britanniae
    (History of the Kings of Britain) Excerpts
    Religious Poetry
    Orm: Ormulum
    Alliterative Poems
    Pearl
        Patience
        Purity
    Romance Cycle
    Matter of England: Guy of Warwick
    Matter of Rome: King Alisaunder
    Matter of France: Sir Ferumbras

Age of Chaucer
    Poetry (Excerpts)
Chaucer—French Group: The Romaunt of the Rose
Italian Group: The Parliament of Fowls
English Group: The Canterbury Tales (The Knight’s Tale, The Squire’s Tale)

William Langland: Piers Plowman
John Gower: Confessio Amantis
John Skelton: Why Come Ye Nat to Courte?

**Essential Readings:**
Excerpts from:


**Suggested Readings:**


Cooper, Helen, The Structure of the Canterbury Tales (University of Georgia Press: Athens, 1983).


**Assessment Plan:**

<table>
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<th>End Semester Examination:</th>
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Credits: 04

Course Description: This course aims to make the students familiar with the major poets of the Caroline Age who contributed to the development of the different genres of literature. It also includes the major poets, thought and culture of the Augustan, Neoclassical and Transitional periods of English literature.

Course Objectives:
1. To introduce the students to the characteristic features of the Caroline Age e.g. the civil war, rise of Puritanism, lack of spirit of unity, dominance of intellectual spirit and decline of drama and also to provide the background to the three schools of poetry viz. Puritan, Metaphysical and Cavalier.
2. To develop an understanding of the Enlightenment as a European intellectual movement of the late 17th and 18th centuries
3. To make the students perceive how Industrial Revolution brought about a shift from rural to urban.
4. To enable the students to perceive the impact of colonialism.
5. To help the students to identify emerging genres and styles as forms of response to the changing social, economic, legal and political structures of England

Spenser: Excerpts from *The Faerie Queen*
Shakespeare: Sonnets no.17, 55,130
Marvell: ‘To His Coy Mistress’, ‘On a drop of Dew’
George Herbert: ‘The Agonie’, ‘Jordan’
Crashaw: ‘A Hymn of the Nativity’
Milton: Excerpts from *Paradise Lost* Bks I & II
Dryden: Excerpts from *MacFlecknoe*
Pope: Excerpts from *The Rape of the Lock*
Gray: Excerpts from *The Progress of Poesy*
Collins: *To Evening*.

Essential Reading
Extracts from:
Eliza Haywood, *Selections from The Female Spectator* (1744-46)

Suggested Reading


Submitted by:
Prof. Seemin Hasan
Prof. Sami Rafiq
Prof. Rahatullah Khan
Prof. Nazia Hasan
Prof. Rubina Iqbal

**Assessment Plan:**

**End Semester Examination:** 70 Marks

**Continuous Assessment:** 30 Marks (as detailed below)

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MA ENGLISH I SEMESTER
POOL 2/PAPER I
Prose and Fiction of the Early English Period to Romantic Age
Course No.: Credit: 4

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:
The paper introduces the students to the fusion of the Anglo-Saxon and the Franco-Norman literature. The Literary origin of English is traced back to the 7th C to Caedmon and the unknown author of Beowulf. Thus Anglo-Norman by the 12th C is distinguished by a more marked didactic and utilitarian tendency. The literature thus developed a practical and prosaic sentiment towards the end of the 12th C. A few writings appeared mainly on piety. Homilies, sermons in prose and in verse, translation of the Psalm or parts of the Bible, rules for a devout life, lives of the saints and prayers---these fill the pages of what may be called English Literature until about the middle of 17th C.

SPECIFIC OBJECTIVES:
BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:
- To familiarize students with the origin of English Literary tradition
- To enable the students to enjoy the development of prosaic sentiment
- To equip the students with knowledge to understand the transition from prose to individual sentiment celebrated in fiction

LIST OF CONTENTS:
Prose from 1350-1702
Thomas More: Utopia. Book II (selections)
  a) Of their Trades, and Manner of Life
  b) Of their Slaves and of their manners of Life
  c) Of the Religion of the Utopians
Robert Burton: The Anatomy of Melancholy (selections)
  a) The Author’s Abstract of Melancholy (Rhymed)
  b) God, a Cause of Melancholy (Member 3, subsect 1)
John Bunyan: The Pilgrims Progress
  a) The Author’s Apology for his Book
  b) The Pilgrim’s progress, in the Similitude of a Dream;
      The First Part
Francis Bacon: Of Truth,
      Of Friendship,
Sir Thomas Browne: Religio Medici (Excerpt)
      The first part, Sect 1-25
George Herbert: The Country Parson
  a) Of a Pastor (Chapter 1)
  b) The Parson’s Life (Chapter IV)
  c) The Parson’s Liberty (Chapter XXXIII)
Abraham Cowley: Of Liberty,
Prose and Fiction from 1702 to 1740

Jonathan Swift: The Battle of the Books
Danial Defoe: Robinson Crusoe
Addison: Sir Roger at Home
   The Spectator’s Account of Himself
   Character of Will Wimble
Steele: The Coverley Household
   Sir Roger’s Ancestors
Sheridan: The School for Scandal

Prose and Fiction from 1740 to the Romantic Period

Jane Austen: Sense and Sensibility
Henry Fielding: Joseph Andrews
Hazlitt: My First Acquaintance with Poets
   On Reading Old Books
Lamb: Dream Children
   Poor Relations

ESSENTIAL READINGS: (WILL BE A PART OF ASSESSMENT)

Erasmus: In Praise of Folly
John Lyly: Anatomy of Wit, Arcadia
Robert Greene: Mamillia
Thomas Nash: Christ Tears over Jerusalem
   The Unfortunate Traveller
Thomas Dekker: Wonderful Years
   The Bachelors Banquet
Shakespeare: The Merry Wives of Windsor
   Romeo and Juliet (excerpt of the gossiping muse)
   Henry IV (excerpt centring around Falstaff)
Sir Thomas Browne: Urn Burial
Milton: Areopagitica
Bernard Mandeville: The Grumbling Hive
Oliver Goldsmith: The Vicar of Wakefield
Sir Walter Scott: Old Mortality

SUGGESTED READINGS:

A Critical History of English Literature, Volume I &II by David Daiches
Studies in Early English Literature by Emelyn W. Washburn
A History of English Literature by Emile Legouis and Louis Cazamian
Landmarks of English Literature by Hentry James Nicoll
The New Oxford Book of English Prose by John Gross (Editor)
The Cambridge History of Early Medieval English Literature. Edited by Claire A Lees Mackery End in Herfordshire

Proposed by: Prof. M. Rizwan Khan and Dr. Akbar J. A. Syed
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Victorianism has been a way of life which permeated the world in different times and different ways. This age presents the most lucid contrast to the present one, which valued the old world charms while struggling with the new fangled ideas of science. The tussle between tradition and modernity has since then, been part of life everywhere. The proposed course aims to elucidate the same.

**Course Objectives:** The students will be able to understand the following:

- Victorian values and humanism
- Traditionalism, experimentation, snobbery
- Common people’s hard life and humour
- Women’s struggle
- Imperial expansion and literature

**Course Content:**

*Novels*

Charles Dickens: *A Tale of Two Cities*
Thackeray: *Vanity Fair*

*Essays:*

John Ruskin: *Sesame and Lilies*. Lecture II : Lilies of Queens ‘ Garden
Charles Darwin: Excerpts from *On the Origin of Species*

*Short Stories:*

Arthur Conan Doyle: *A Study in Scarlet*
Elizabeth Gaskell: *The Old Nurse’s Story*
Oscar Wilde: *The Nightingale and the Rose; The Happy Prince*

*Essential Readings:*


Emily Bronte: *Wuthering Heights*

J. Rudyard Kipling: *Kim*

John S. Mill : *On Liberty, Utilitarianism*

*Suggested Readings:*


   [https://www.tandfonline.com/doi/abs/10.1080/0144039208586459](https://www.tandfonline.com/doi/abs/10.1080/0144039208586459)

   [https://www.tandfonline.com/doi/abs/10.1080/09502359208586459](https://www.tandfonline.com/doi/abs/10.1080/09502359208586459)


13. John Henry newman's “the idea of a university” and the present socio-cultural context. 


22. Matthew Arnold, Essays on Criticism, Culture and Anarchy, Democracy

23. Walter Pater, Studies in Art and Poetry

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Drama from Elizabethan to Nineteenth Century

Course No.: Credits: 04

**Background:** Drama is a classical tradition of Europe where every European region and country of Europe has its own story to tell. England too has a rich drama/theatre tradition and Elizabethan period is golden period of this tradition. What made drama such a successful and popular engagement in Elizabethan England? How did Elizabethan theatre culture evolve to be conducive for great drama exponents like Marlowe, Christopher Marlow, Francis Beaumont, John Fletcher, Thomas Middleton, Thomas Kyd and Shakespeare? These and more such questions will be addressed in this paper. The Elizabethan drama/theatre culture has a lasting impact on the scholarship, artefacts, theatre-culture, intellectual discourses, researches and academic trends that followed all over the world. This paper offers studies in British drama till nineteenth century wherein Elizabethan period is the point of departure. The paper presents the students a survey and comparative study of different drama trends that emerged in Britain during various periods till the nineteenth century as embodiments of contemporary socio-political issues and changes in the field of performance spheres.

**Objectives:**
Students will be able to:
- Familiarize themselves with major themes, techniques, traits and characteristic features of drama produced in different age and times in Britain.
- Formulate analytical studies of the literary, cultural and performative paradigms of the texts prescribed while reading them and writing about them.
- Simulate arguments in critiquing the evolution of British drama tradition while handling characters, dialogues, speeches, soliloquies and plots.

**Content:**
- Background
- History of England/English Theatre
- Elizabethan and Jacobean Theatre (1552-1642)
- Thomas Kyd: *The Spanish Tragedy* (1587)
- Christopher Marlowe: *Dr. Faustus* (1592)
- Webster: *The Duchess of Malfi* (1612-13)
- Restoration Theatre (1660-1700)
- English Drama in the 18th Century
- Oliver Goldsmith: *She Stoops to Conquer* (1773)
Richard Brinsley Sheridan *The Rivals* (1775)
19th Century Theatre in England
Oscar Wilde *The Importance of Being Earnest* (1895)

**Essential Reading (Excerpt):**

- Bloom, Harold. *Christopher Marlowe’s Dr. Faustus.* 2008

**Suggested Reading:**

- Aphra Behn *The Rover* (1677)
- Ben Jonson *Every Man in his Humour* (1598)
- John Dryden *Marriage a la Mode* (1673)
- John Fletcher *The Faithful Shepherdess* (1608)
- William S. Maugham *The Constant Wife* (1926)


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Background / Purpose / Significance:
The plays of Shakespeare represent significant aspects of literature, culture, theatre and language. In all times and places, Shakespeare has consistently been open to fresh vistas of intellectual inquiries and researches. This paper will take the students into the world of Shakespearean characters, plots, themes, intrigues, dialogues/speeches, monologues, soliloquies, sonnets and the relevant critical works on him. The paper will consider these plays within different contexts, including performance history as well as literary history. The paper will present for students an assessment of Shakespeare’s lasting cultural impact.

Objectives:
Students will:
- Be familiarised with histories, tragedies, comedies and sonnets of Shakespeare.
- Able to assess Shakespeare as an embodiment of Elizabethan and Renaissance spirit.
- Acquire training to appreciate critical works and schools inspired by Shakespeare.

Introduction
- Background
- Introduction to the idea of Shakespeare
- Shakespeare and his role in English theatre and poetry

Plays (Histories, Tragedies, Romance, Comedies)
- Measure for Measure (1603-04)
- Hamlet (1602)
- King Lear (1606)
- Twelfth Night (1601-1602)
- Winter's Tale (1610-1611)

Sonnets and Poems
- Sonnet 106 (When in the chronicle of wasted time)
- Sonnet 138 (When my love swears that she is made of truth)
- Sonnet 29 (When, in disgrace eith fortune and men’s eyes)
- Sonnet 18 (Shall I compare thee to a summer’s day?)
- Sonnet 86 (So oft have I invoked thee for my Muse)
- Sonnet 104 (To me, fair friend, you never can be old)
Excerpts- “Venus and Adonis” and “The Rape of Lucrece"

Criticism (Excerpts):
- Coleridge, S. T. “On The Characteristic Excellencies of Shakespeare’s Plays”, 1813
- Bradley, A. C. Shakespearean Tragedy. (1904)
- Brook, Peter. King Lear, A Midsummer Night’s Dream
- Dryden, John. “Of Dramatick Poesie” (1668)
- Dowden, Edward. Shakespeare: A Critical Study of His Mind and Art (1875)
- Hazlitt, William. Characters of Shakespeare’s Plays. (1817)
- Knights, L. C. Hamlet and other Shakespearean Plays. (1979)
- Theobald, Lewis. Shakespeare Restored (1726).
- Johnson, Samuel. “Miscellaneous Observations on the Tragedy of Macbeth” (1745) from Johnson on Shakespeare.
- Parker, Patricia. Shakespeare from the Margins: Language, Culture, Context (1996)

Suggested Reading:
- Henry V (1599)
• Bate, Jonathan, and Dora Thornton (eds), *Shakespeare: Staging the World* (London: British Museum, 2012)
• Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625* (Oxford: Oxford University Press, 1983)
• Stenson, Matthew Scott. “Unlocking Meaning: The Act of Reading in Shakespeare's *The Merchant of Venice.*” *Christianity and
Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

i. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii. Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
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v. A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

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5. Additional Weekly, Post Class Discussion Sessions:
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Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.
Background:
What is literature? What does literature do for us? Does it advance any truth claims? Does it help us know ourselves? Can we make a moral case for literature? Does it serve the human good? What is the promise of literature as different from other forms of writing and discourse? What is the relationship between literature and philosophy? What is “literary” about philosophy and what is “philosophical” about literature? Why read, study, teach literature at all? Age-old and perennial, questions as these confront us starkly as we continue to be intrigued by the powers, pleasures and possibilities of literature. In this course, we will grapple with such questions by exploring modern philosophical understandings of literature with an emphasis on metaphysics, the philosophy of mind, epistemology, ethics, and aesthetics and by tracing the genealogy of the relationship between literature and philosophy.

Objectives:
Students will be:
- Familiarized with various aspects of literature taken up in philosophical discourses since antiquity.
- Ushered into appreciation of intersections, tensions, affinities and intertextuality between philosophy and literature through reading of the texts prescribed.
- Trained into using the jargon of various philosophical treatises in academic and scholarly discourses.

Topics and Reading:
Foundational Classic Sources:
- Republic: Plato (selections)
- Poetics: Aristotle (selections)
- “Of Tragedy”: David Hume
- The Birth of Tragedy: Friedrich Nietzsche (selections)
- “Creative Writers and Day-Dreaming”: Freud

Definition of Literature:
- “The Concept of Literature”: Monroe Beardsley
- “What Isn’t Literature?”: ED Hirsch, Jr
- What Is Literature?: Jean-Paul Sartre (selections)

Ontology of Literature:
- “Pierre Menard, Author of the Quixote”: Jorge Luis Borges

Fiction:
- “The Logical Status of Fictional Discourse”: John Searle
- “What is Fiction”: Gregory Carrie

Morality:
- “The Virtues, the Unity of a Human Life and the Concept of a Tradition”: Alasdair MacIntyre
- “Literature, Truth and Philosophy”: Peter Lamarque and Stein Haugom Oslen
- “Romantic Morality: The Real” by Irving Babbitt from Rousseau and Romanticism.

Logic:
• “Logic and Criticism” Peter Lamarque

Metaphor:
• “What Metaphors Mean”: Donald Davidson

Interpretation:
• “The Postulated Author”: Alexander Nehamas

Emotion:
• “Applicant”: Harold Pinter

Theatre:
• “Nietzsche, the Mask and the Problem of the Actor”: Tom Stern

Literary Values:
• “Finely Aware and Richly Responsible”: Martha Nussbaum
• “The Ethics of Reading”: J. Hillis Miller

Essential Reading (Relevant Excerpts):
• “Literature and Knowledge”: Catherine Wilson
• “Literature, Truth, and Philosophy”: Peter Lamarque and Haugom Olsen
• “Philosophy and/as/of Literature”: Arthur Danto
• The Pleasure of the Text: Roland Barthes (selections)
• “The Pleasures of Tragedy”: Susan Feagin
• “Truth in Fiction”: David Lewis
• Martha C. Nussbaum, Reading for Life, 1 Yale J.L. & Human. (1989). Available at: https://digitalcommons.law.yale.edu/yjlh/vol1/iss1/10

Suggested Reading:
• Peter Lamarque. The Philosophy of Literature
• Garry Hagberg and Walter Jost (eds). A Companion to the Philosophy of Literature
• Noel Caroll and John Gibson (eds). The Routledge Companion to Philosophy of Literature

Martha Nussbaum. Love’s Knowledge: Essays on Philosophy and Literature
Michael Weston. Philosophy, Literature, and the Human Good
Severin Schroeder (ed). Philosophy of Literature
Christopher New. Philosophy of Literature: An Introduction

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BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER: This paper is aimed to introduce literary criticism as a survey of Western Literary Theory and Criticism with an emphasis on the most prominent theorists, texts, schools and ideas. It is a course in the history of ideas - specifically, ideas related to the theory and criticism of literary texts.

Objectives:

1. To provide a clear understanding of these groundbreaking texts in the history of theory and criticism.

2. To stress on the practical value of these seminal texts for understanding the historical attitudes toward literature, and for clarifying current issues in literary theory, precisely from the Classical to the Victorian age.

3. To train the students in connecting the ideological dots of literature and philosophy by readings some of these original works.

A. Classical Criticism
   1. Plato: Republic (Extracts)
   2. Aristotle: Poetics
   3. Horace: The Art of Poetry

B. Medieval and Renaissance
   1. Dante: Letter to Can Grande 28della Scala
   2. Sidney: An Apology for Poetry

C. Eighteenth Century
   1. Johnson: Preface to Shakespeare
   2. Hume: Of the Standard of Taste
   3. Kant: Critique of Judgement
   4. Schiller: On Naïve and Sentimental Poetry
5. Wordsworth: *Preface to Lyrical Ballads* (1801) [Selected Chapters]
6. Coleridge: *Biographia Literaria* (1817) [Selected Chapters]
7. Mary Wollstonecraft: *A Vindication of the Rights of Women* (Extracts) (1792)
8. Shelley: *Defence of Poetry* (1821)

D. Modernism
1. Hegel: *Lectures on Aesthetics* (1835)

Suggested Readings:
1. John Keats: Negative Capability
2. John Locke: Concerning Human Understanding
3. Walter Pater and Oscar Wilde: Aestheticism
4. Schiller, from *On Naïve and Sentimental Poetry*
6. Eagleton, Terry. *Literary Theory: An Introduction*

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