

Anekant Education Society's
**Tuljaram Chaturchand College of Arts, Science and Commerce,
Baramati**

Autonomous

Course Structure for M.A Paper – 2.2

Semester	Paper Code	Title of Paper	No. of Credits
II	PAEN122	English Literature from 1798-2000	4

SYLLABUS (CBCS) FOR M.A Paper – 2.2 (w. e. from June 2022)

Academic Year 2022-23

Class : M.A. (Semester- II)

Paper Code : PAEN122

Paper : 2.2

Title of Paper: English Literature from 1798-2000

Credit: 4 No. of lectures: 60

A) Learning Objectives:

1. To introduce students to major movements, genres, and figures of English Literature through the study of selected literary texts/pieces published during the period prescribed for study.
2. To enhance student's literary sensibility and their emotional response to literary texts and to help them understand the thematic and stylistic preoccupations of the writers prescribed for study.
3. To enable them to critically examine the writers' thematic concerns and to point out the (in)significance of such concerns in the postcolonial context.
4. To provide learners some basic information about England's political, social and cultural developments during the period prescribed for study.
5. To instill values and develop human concern in students through exposure to literary texts
6. To help them identify potential areas of research on which they can work independently for securing a degree or merely for the sake of obtaining knowledge.
7. To enhance the student's proficiency in English

Learning Outcome:

1. The students become acquainted with the major movements and figures of English Literature.
2. The students develop the literary sensibility and emotional response to the literary texts. And they learn to appreciate the literary texts.
3. The students are exposed to the artistic and innovative use of language, and they try to write the creative language.
4. The students are well informed with the political, social, and cultural history of the period of England and its impact on the writers prescribed for study.
5. The values and human concern are instilled in students through exposure to literary texts.
6. The students develop research aptitude and acquire aesthetic sense of literature.
7. The students become proficient in using the English language in theoretical and practical manner.

TOPICS/CONTENTS:

Unit I: Tennyson, Browning, Arnold- 12 clock hours (4 clock hours to poems by Tennyson, Browning and Arnold)

Unit II: Eliot, Yeats, Thomas, Hughes - 20 clock hours (05 clock hours to poems by Eliot, Yeats, Thomas, Hughes)

Unit III: James Joyce (14 clock hours)

Unit IV: Samuel Beckett (14 clock hours)

Course Content

Unit I: Alfred Lord Tennyson: i) The Lady of Shalott ii) Break, Break, Break

Robert Browning: Andrea del Sarto

Mathew Arnold: Memorial Verses April 1850

Unit II: T. S. Eliot: i) The Love Song of J. Alfred Prufrock ii) Journey of the Magi

W. B. Yeats i) The Second Coming ii) A Prayer for my Daughter

Dylan Thomas: Do not go Gentle into that Good Night

Ted Hughes i) The Jaguar ii) Hawk Roosting

Unit III: James Joyce: A Portrait of the Artist as a Young Man

Unit IV: Samuel Beckett: - Waiting for Godot

References:

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

ONLINE RESOURCES

Alfred Lord Tennyson "The Lady of Shalott", "Break, Break, Break"

[<https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832>]

[<https://www.poetryfoundation.org/poems/45318/break-break-break>]

Robert Browning: "Andrea del Sarto"

[<https://www.poetryfoundation.org/poems/43745/andrea-del-sarto>]

Mathew Arnold: "Memorial Verses April 1850"

[<https://www.poetryfoundation.org/poems/43594/memorial-verses-april-1850>]

T.S. Eliot: "The Love Song of J. Alfred Prufrock", "The Journey of Magi"

[<https://www.poetryfoundation.org/poetrymagazine/poems/44212/the-love-song-of-j-alfred-prufrock>]

[<https://www.poetryinvoice.com/poems/journey-magi>]

W.B. Yeats: "The Second Coming", "A Prayer for My Daughter"

[<https://www.poetryfoundation.org/poems/43290/the-second-coming>]

[<https://www.poetryfoundation.org/poetrymagazine/poems/14635/a-prayer-for-my-daughter>]

Dylan Thomas: "Do not go Gentle into that Good Night"

[<https://poets.org/poem/do-not-go-gentle-good-night>]

Ted Hughes "The Jaguar", "Hawk Roosting"

[<https://www.poeticous.com/ted-hughes/the-jaguar>]

[<https://allpoetry.com/Hawk-Roosting>]

SECONDARY SOURCES

Alfred Lord Tennyson

1. Culler A. Dwilight, *The Poetry of Tennyson*. (London: Yale Univ. Press, 1977).
2. Valerie, Pitt Tennyson *Laureate*. (London: Barrie & Rockliff., 1962).
3. Turner, Paul. *Tennyson*. (Boston & London: Routledge & Kegan Paul 1976).

Robert Browning

1. Drew, Philip. *The poetry of Robert Browning: A critical introduction*. (Methuen,1970)
2. Hudson, Gertrude., Reese. *Robert Browning's Literary Life from First Work to Masterpiece* (Texas, 1992).
3. Litzinger, Boyd and Smalley, Donald (eds.) *Robert Browning: the Critical Heritage*. (Routledge, 1995).

Mathew Arnold

1. Kenneth Allott (ed.) *The Poems of Matthew Arnold* (London and New York: Longman Norton, 1965)
2. Renzo D'Agnillo. *The Poetry of Matthew Arnold* (Aracne: Professors Chauncey Brewster 2005).

T. S. Eliot

1. Madge V. M. *The Knight and the Saint: A Study of T. S. Eliot's Development*. (Jaipur: Book Enclave, 2004).
2. Kenner, Hugh. *The Invisible Poet: T. S. Eliot*. (1969).
3. Maxwell, D. E. S. *The Poetry of T. S. Eliot*, Routledge, and Keagan Paul. (1960).
4. Raine, Craig. *T. S. Eliot*. (Oxford University Press 2006).
5. Drew, Elizabeth. *T. S. Eliot: The Design of His Poetry* (New York: Charles Scribner's Sons, 1949).

W. B. Yeats

1. Jeffares, A Norman. *A Commentary on the Collected Poems of W. B. Yeats*. (Stanford University Press 1968).
2. Pritchard, William H. *W. B. Yeats: A Critical Anthology*. (Penguin.1972).
3. Vendler, Helen (2004). *Poets Thinking: Pope, Whitman, Dickinson, Yeats*. Harvard University Press.

Dylan Thomas

1. Bold, Norman. *Cambridge Book of English Verse, 1939–1975* (Cambridge University Press1976).
2. Ferris, Paul *Dylan Thomas, A Biography*. (New York: Paragon House 1985).
3. Charles B. Cox (editor), *Dylan Thomas: a Collection of Critical Essays*, (1966).

Ted Hughes

1. Paul, Ed. Ted Hughes Collected Poems. London: Faber and Faber, 2003.
2. Bedient, Calvin. Eight Contemporary Poets. London: Oxford University Press, 1974
3. Faas, Ekbert. Ted Hughes: The Unaccommodated Universe. Santa Barbara: Black Sparrow Press, 1980
4. Gifford, Terry and Neil Roberts. Ted Hughes: A Critical Study. London: Faber and Faber, 1981.
5. Sagar, Keith. The Art of Ted Hughes. Cambridge: Cambridge University Press, 1975

Samuel Beckett

1. Esslin, Martin. The Theatre of the Absurd. New York: Vintage Books.
2. Flynn Thomas. Existentialism: A Very Short Introduction. Oxford: Oxford University Press, 2006.
3. Counsell, Colin. Signs of Performance: An Introduction to Twentieth Century Theatre. London: Routledge, 1996.
4. Fletcher, Beryl, S. A Students Guide to the Plays of Samuel Beckett. London: Faber and Faber, 1978.
5. Hayman, Ronald. Samuel Beckett. London: Heinemann, 1974.
6. Kenner, Hugh. Samuel Beckett, A Critical Study. London: John Calder, I 1962.
7. Kenner, Hugh. A Reader's Guide to Samuel Beckett. London: Thames & Hudson, 1976.
8. Suptisen. Samuel Beckett: His Mind and Art, Calcutta: Firna K. L. Mukhopadhyay, 1970.
