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	ENG 4202	English Literature from 1798-2000	4

SYLLABUS (CBCS) FOR M.A Paper – 2.2 (w. e. from June, 2019)

Academic Year 2019-2020

Class : M.A. (Semester- II) Paper Code: ENG 4202 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 and figures of English

Literature through the study of selected literary texts

2) To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary texts

3) To expose students to the artistic and innovative use of language employed by the writers

4) To instill values and develop human concern in students through exposure to literary texts

5) To enhance literary and linguistic competence of students

Learning Outcome:

1) To introduce students to major movements and figures of English

Literature through the study of selected literary texts

2) To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary texts

3) To expose students to the artistic and innovative use of language employed by the writers

4) To instill values and develop human concern in students through exposure

to literary texts

5) To enhance literary and linguistic competence of students

TOPICS/CONTENTS:

Unit I:Tennyson, Browning, Arnold- 15 clock hours (5 clock hours to poems by Tennyson,

Browning and Arnold)

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

Unit III:Lord of the Flies:

Unit IV:Waiting for Godot:

(12 clock hours)

(13 clock hours)

Unit I: Alfred Lord Ten	nyson:i) Ulysses ii) T	`ithonus
Robert Browning:	i)My Last Duchess	ii)My Last Ride Together
Mathew Arnold:	Dover Beach	

Unit II:T. S. Eliot: i) The Love Song of J. Alfred Prufrock ii) The Journey of Magi
W. B. Yeats i) The Second Coming ii) When You are Old
Dylan Thomas: Fern Hill
Seamus Heaney: i) Bogland ii) The Tollund Man

Unit III: William Golding: Lord of the Flies

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.

Alfred Lord Tennyson

1. CullerA.Dwilight, ThePoetryofTennyson.(London:Yale Univ.Press, 1977).

- 2. Valerie, Pitt TennysonLaureate.(London:Barrie&Rockliff., 1962).
- 3. Turner, Paul. Tennyson. (Boston&London: Routledge&KeganPaul 1976).

Robert Browning

1. Drew, Philip. The poetry of Robert Browning: Acritical introduction. (Methuen, 1970)

2. Hudson, Gertrude., Reese. *Robert Browning's Literary Life from First Work to Masterpiece* (Texas, 1992).

3. Litzinger, BoydandSmalley, Donald(eds.) *RobertBrowning:theCritical Heritage*. (Routledge, 1995).

Mathew Arnold

1. KennethAllott(ed.)*ThePoemsofMatthewArnold*(LondonandNewYork: LongmanNorton, 1965)

2. RenzoD'Agnillo.*ThePoetryofMatthewArnold*(Aracne:ProfessorsChauncey Brewster 2005).

3. TinkerandHowardFosterLowry. The Poetry of MatthewArnold: A Commentary (New

York:OxfordUniversityPress,1940)

T. S. Eliot

1. MadgeV.M.*TheKnightandtheSaint:AStudyofT.S.Eliot's Development*. (Jaipur:Book Enclave,2004).

- 2. Kenner, Hugh. The Invisible Poet: T.S. Eliot. (1969).
- 3. Maxwell, D.E.S. *ThePoetryofT.S. Eliot*, RoutledgeandKeaganPaul. (1960).
- 4. Raine, Craig. T.S. Eliot. (OxfordUniversityPress2006).

5. Drew, Elizabeth. T. S. Eliot: The Design of His Poetry (New York: Charles Scribner's Sons, 1949).

W. B. Yeats

1. Jeffares, ANorman. A Commentary on the Collected Poems of W.B. Yeats. (Stanford University Press 1968).

2. Pritchard, WilliamH. 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. *CambridgeBookofEnglishVerse*, 1939–1975 (Cambridge UniversityPress1976).

2. Ferris, Paul Dylan Thomas, ABiography. (New York: Paragon House 1985).

3. CharlesB.Cox(editor), DylanThomas: a Collection of Critical Essays, (1966).

Seamus Heaney

1. Corcoran, Neil. The Poetry of Seamus Heaney: A Critical Study, 1998.

2. ElmerAndrews(ed.) The Poetry of Seamus Heaney, 1993.

3. Garratt, RobertF. (ed.) CriticalessaysonSeamusHeaney, 1995.

4. Parker, Michael. Seamus Heaney: The Making of the Poet, 1993.

William Golding

1. Carey, John *William Golding: The Man Who Wrote Lordof the Flies*. (New York: Simon & Schuster 2009).

 $2.\ L.L. Dickson. {\it The ModernAllegories of William Golding} (University of South Florida Press, 1990).$

Samuel Beckett

1. Ackerley, C.J. and S.E. Gontarski, ed. The Grove Companion to

SamuelBeckett.(NewYork:GrovePress

2004).

2. Casanova, Pascale *Beckett*. *AnatomyofaLiteraryRevolution*. Introduction byTerryEagleton. (NewYork:VersoBooks 2007).

3. Cronin, Anthony. SamuelBeckett: TheLastModernist. (NewYork: DaCapoPress 1997).

4. Esslin, Martin. The Theatreof the Absurd. (Garden City, NY: Anchor Books 1969).

5. Fletcher, John. *AboutBeckett*. (FaberandFaber, London 2006).

Choice Based Credit System Syllabus (2019 Pattern)

Mapping of Program Outcomes with Course Outcomes

Class: M. A. I (Sem II)

Subject: English

Course Code: ENG 4202

Course: English Literature from 1798-2000

Weightage: 1= weak or low relation, 2= moderate or partial relation, 3= strong or direct relation

		Programme Outcomes (POs)							
Course Outcomes	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9

CO 1	2						
CO 2		2					
CO 3			2				
CO 4				3			
CO 5					2		
CO 6				3			
CO 7				3			
CO 8			3				

Justification for the mapping:

PO1 Research-Related Skills and Scientific temper:

Course Outcome 2: The students develop literary sensibility and emotional response to the literary texts. And they learn to appreciate literary texts.

Justification: Developing literary sensibility and appreciating literary texts can contribute to an informed awareness of moral and ethical issues.

PO2: Effective Citizenship and Ethics

Course Outcome 2: The students develop literary sensibility and emotional response to the literary texts. And they learn to appreciate literary texts.

Justification: Developing literary sensibility and appreciating literary texts can contribute to an informed awareness of moral and ethical issues.

PO3: Social competence and communication skills

Course Outcome 2: The students develop literary sensibility and emotional response to the literary texts. And they learn to appreciate literary texts.

Justification: Appreciating literary texts involves effective communication of emotions and thoughts, aligning with the development of communication skills.

PO4: Disciplinary Knowledge

Course Outcome 1: The students get familiar with the major movements and figures of English Literature of Romantic Age, Victorian Age and Modern Age.

Justification: This course outcome aligns with the program outcome related to disciplinary knowledge as it focuses on developing comprehensive knowledge in the field of English Literature.

PO5: Personal and professional competence

Course Outcome 2: The students develop literary sensibility and emotional response to the literary texts. And they learn to appreciate literary texts.

Justification: Writing creative language involves personal and professional competence, including adaptability skills.

PO6 Self-directed and Life-long learning:

Course Outcome 4: The values and human concern are instilled in students through exposure to literary texts.

Justification: Instilling values and human concern aligns with the development of effective citizenship and ethical awareness.

PO7 Environment and Sustainability:

Course Outcome 4: The values and human concern are instilled in students through exposure to literary texts.

Justification: Instilling values and human concern align with the development of effective citizenship and ethical awareness.

PO8: Critical Thinking and Problem-solving

Course Outcome 3: The students are exposed to the artistic and innovative use of language and they try to write creative language.

Justification: Creative language use and exposure to artistic innovation require critical thinking and problem-solving skills.