

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

Autonomous

Course Structure for M.A Paper – 1.1

Semester	Paper Code	Title of Paper	No. of Credits
I	PAEN 111	English Literature from 1550-1798	4

**SYLLABUS(CBCS) FOR M.A Paper – 1.1
(w.e. from June2022)**

Academic Year 2022-2023

Class : M.A. (Semester- I)

Paper Code: PAEN 111

Paper : 1.1

Title of Paper:English Literature from 1550-1798

Credit: 4 No. of lectures: 60

A) Learning Objectives:

- 1) To introduce students to major movements of Renaissance 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

B) Learning Outcomes:

1. The students get familiar 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 values and human concern is instilled in students through exposure to literary texts.
5. The students become competent in literary and linguistic skills.

TOPICS/CONTENTS:

Unit I:(15 Clock Hours)

Ben Jonson:1) On My First Sonne2) To Celia I (Drink to Me only With Thine Eyes)

Sir Thomas Wyatt:1) Whoso List to Hunt 2) My Lute Awake

Walter Raleigh:1) Now What is Love 2) Her Reply

Christopher Marlowe:1) The Face that Launch'd a Thousand Ships

Unit II:

Francis Bacon: 1) Of Truth 2) Of Death 3) Of Revenge 4) Of Love(15 Clock Hours)

John Donne:1) The Flea2) A Valediction Forbidding Mourning

3)Death Be Not Proud

Andrew Marvell:1) The Garden2) To His Coy Mistress

Unit III(15 Clock Hours)

Christopher Marlowe:Doctor Faustus

Unit IV:(15 Clock Hours)

William Shakespeare:Macbeth

References:

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

Elizabethan and Metaphysical Poetry

Bennett, Joan, Five Metaphysical Poets, (Cambridge: 1934)

Bullet, Gerald (ed.), Silver Poets of the Sixteenth Century (London:J.M.Dent and Sons Ltd; 1947)

Gardner, Helen (ed.), Metaphysical Poetry (Harmondsworth: Penguin, 1957)

Inglis, Fred, The Elizabethan Poets (London: Evans Brothers, 1969)

Bradbrook, M.C. Themes and Conventions of Elizabethan Tragedy (Cambridge, 1935)

Heilman, Robert, Tragedy and Melodrama: Versions of Experience (London and Seattle, 1968)

Shakespeare, William. Macbeth (Pan Macmillan India, 2017)

Maus, Katherine,(ed.), Four Revenge Tragedies (Oxford, 1995)

William Shakespeare

Bradley, A.C. Shakespearean Tragedy (London: Macmillan and Company,1904, reprinted several times)

Granville-Barker, Harley, Prefaces to Shakespeare, first series,(London: Sidgwick and Jackson, 1927)

Muir, Kenneth (ed.) King Lear (London: Methuen &Co. 1972).

Nagarajan, S. and Vishwanathan,(ed.) Shakespeare in India (OUP,1987)

Webster, Margaret, Shakespeare Without Tears (Cleaveland and New York: The World Publishing Company, 1955)

Course Structure for M.A Paper – 1.2

Semester	Paper Code	Title of Paper	No. of Credits
I	PAEN112	English Literature from 1798-2000	4

**SYLLABUS(CBCS) FOR M.A Paper – 1.2
(w.e. from June 2022)**

Academic Year 2022-2023

Class : M.A. (Semester- I)

Paper Code: PAEN112

Paper : English Literature from 1798-2000

Credit: 4 No. of lectures: 60

A) Learning Objectives:

1. To introduce students to major movements, genres 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 provide students some basic information about England's political, social and cultural developments during the period prescribed for study.
4. To instill values and develop human concern in students through exposure to literary texts
5. To enhance the student's proficiency in English

Learning Outcomes:

6. The students become acquainted with the major movements and figures of English Literature.
7. The students develop the literary sensibility and emotional response to the literary texts. They learn to appreciate the literary texts.
8. 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.
9. The values and human concern is instilled in students through exposure to literary texts.
10. The students become proficient in using the English language in theoretical and practical manner.

COURSE CONTENTS: Most of the texts/excerpts listed below are available online. Some of the online resources/sites are given under the section titled 'References.' Teachers and students must also consult the print versions of the texts for authenticity and accuracy.

Topics:

1) Unit I: Coleridge, Wordsworth- 16 clock hours (8 clock hours to poems by Coleridge and 8 clock hours to poems by Wordsworth)

2) Unit II: Shelley, Keats- 16 clock hours (8 clock hours to poems by Shelley and 8 clock hours to poems by Keats)

3) Unit III: Jane Austen

(14 clock hours)

Topics:

Unit I:

S.T. Coleridge: Christabel

William Wordsworth: i) French Revolution

ii) To the Skylark

iii) The World is Too Much with Us

iv) Ode on Intimation of Immortality

Unit II:

P. B. Shelley: i) Ode to the West Wind ii) Ozymandias

John Keats: i) La Belle Dame Sans Merci

ii) Ode to Nightingale

iii) Ode on a Grecian Urn

iv) Bright Star! Would I were as steadfast as thou Art

Unit III:

Jane Austen: Northanger Abbey

Unit IV:

Mary Shelly: Frankenstein

References:

ONLINE RESOURCES

[Teachers and students are also advised to consult standard editions of the texts for authenticity and accuracy of content]

S. T. Coleridge "Christabel"

[<https://www.poetryfoundation.org/poems/43971/christabel>]

William Wordsworth "French Revolution", "To the Skylark", "The World is Too Much with Us", "Ode on Intimation of Immortality"

[<https://www.poetryfoundation.org/poems/45518/the-french-revolution>]

[<https://www.poetryfoundation.org/poems/45561/to-a-skylark>]

[<https://www.poetryfoundation.org/poems/45564/the-world-is-too-much-with-us>]

[<https://www.poetryfoundation.org/poems/45536/ode-intimations-of-immortality>]

P.B. Shelley "Ode to the West Wind", "Ozymandias"

[<https://www.poetryfoundation.org/poems/45134/ode-to-the-west-wind>]

[<https://www.poetryfoundation.org/poems/46565/ozymandias>]

John Keats "La Belle Dame Sans Merci" "Ode to Nightingale" "Ode on a Grecian Urn"; "Bright Star! Would I were as steadfast as thou Art"

[<https://www.poetryfoundation.org/poems/44475/la-belle-dame-sans-merci-a-ballad>]

[<https://www.poetryfoundation.org/poems/44479/ode-to-a-nightingale>]

[<https://www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn>]

[<https://www.poetryfoundation.org/poems/44468/bright-star-would-i-were-stedfast-as-thou-art>]

Jane Austen "Northanger Abbey"

[<https://www.janeausten.org/northanger-abbey/northanger-abbey-online.php>]

Mary Shelley "Frankenstein"

[https://www.pagebypagebooks.com/Mary_Wollstonecraft_Shelley/Frankenstein/]

SECONDARY SOURCES

S. T. Coleridge

1. Barth, J. Robert. *The Symbolic Imagination* (New York: Fordham, 2001).
2. Beer, John B. *Coleridge the Visionary* (London: Chatto and Windus, 1970).
3. Engell, James. *The Creative Imagination* (Cambridge: Harvard, 1981).
4. Holmes, Richard *Coleridge*. (Oxford University Press, 1982).
5. House, Humphry. *Coleridge. The Clark Lectures 1951-52*. (Lyall Book Depot, Ludhiana, 1968).
6. Modiano, Raimonda. *Coleridge and the Concept of Nature*. Tallahassee: Florida State UP, 1985.
7. Vallins, David. *Coleridge and the Psychology of Romanticism: Feeling and Thought* (London: Macmillan, 2000).
8. Watson, George. *Coleridge the Poet*. London: Routledge and Kegan Paul, 1966.

William Wordsworth

1. Abrams, M. H. *Naturalism Supernaturalism*. (New York: W. W. Norton & Company, 1973).
2. Bernard Groom, *The Unity of Wordsworth's Poetry*. New York: St, Martin's Press, 1966.
3. Bradley, Andrew. *Oxford Lectures on Poetry*. (London: Macmillan, 1909).
4. Davies, Hunter. *William Wordsworth: A Biography*. (New York: Atheneum, 1980).
5. Durrant, Geoffrey. *William Wordsworth*. New Delhi: Vikas Publishing House, 1979; first published by Cambridge University Press, 1969.
6. Emma Mason, *The Cambridge Introduction to William Wordsworth*(CambridgeUniversity Press, 2010)
7. Gill, Stephen *William Wordsworth: A Life*. Oxford University Press, 1989
8. Sheats, Paul D. *The Making of Wordsworth's Poetry. 1785-1798*. Cambridge: Harvard University Press, 1973.
9. Williams, J. (Ed.). *New Casebooks: Wordsworth*. London: Macmillan Press Ltd. 1993.

P.B. Shelley

1. Altick, Richard D., *The English Common Reader*.(Ohio:OhioStateUniversityPress,1998).
2. Angela, L. *Shelley and the Sublime: An Interpretation of the Major Poems*. London: Cambridge University Press, 1987.
3. Dowden, Edward. *The Life of Percy Bysshe Shelley*. London: Kegan, Paul, Trench, Trubner and Company, 1932.
4. Glover. A. S. ed. *Shelley: Selected Poetry, Prose, and Letters*. London: Nonesuch Press, 1951.
5. Holmes, Richard. *Shelley: The Pursuit*.(NewYork:E.P.Dutton,1975).
7. Hay, Daisy. *Young Romantics :the Shelleys ,Byron, and Other Tangled Lives*,(Bloomsbury,2010).
8. Rogers, N. *Shelley at Work: A Critical Inquiry*. Oxford: Clarendon Press, 1956
9. William, K. *Shelley's Style*. New York: Methuen Publishing House, (1984).

John Keats

1. Bate, Walter Jackson. *John Keats*. New York: Oxford University Press, 1966
2. Colvin, Sidney. *John Keats :His Life and Poetry, His Friends Critics and After-Fame*. (London: Macmillan, 1917).
3. Coote, Stephen. *John Keats: A Life*. London: Hodder and Stoughton, 1995.
4. D'Avanzo, Mario. *L. Keats's Metaphors for the Poetic Imagination*. Durham, NC: Duke University Press, 1967.
5. Gittings, Robert *John Keats*.(London: Heinemann, 1968).
6. Hirsch, Edward(Ed.)*Complete Poems and Selected Letters of John Keats*. (Random House Publishing, 2001).
7. Kerner, David. "The Problem of Evil in the 'Ode on a Grecian Urn'". *Texas Studies in Literature and Language*, 28. 3, *Literature of the Nineteenth Century* (FALL 1986), pp. 227- 249
8. Vendler, Helen *The Odes of John Keats*. (Belknap Press, 1983).

Jane Austen

1. Babb, Howard S. *Jane Austen's Novels: The Fabric of Dialogue*. Columbus: Ohio State University Press, 1962.
2. Galperin, William. *The Historical Austen*.(Philadelphia:UniversityofPennsylvaniaPress,2003).
3. Kirkham, Margaret. *Jane Austen ,Feminism and Fiction*.Brighton:Harvester,1983).
4. Lascelles, Mary. *Jane Austen and Her Art*.(Originalpublication1939, OxfordUniversityPress,1966).
5. Page, Norman. *The Language of Jane Austen*.(Oxford:Blackwell,1972).
6. Todd, Janet.*The Cambridge Introduction to Jane Austen*.(Cambridge: Cambridge University Press, 2006).

Mary Shelley

1. Baldick, Chris. In *Frankenstein's Shadow. Myth, Monstrosity, and Nineteenth-century Writing*. Oxford: Clarendon Press, 1987.
2. Behrendt, Stephen C. *Approaches to Shelley's Frankenstein*. New York: The Modern Language Association of America, 1992.
3. Florescu, R. *In Search of Frankenstein*. London: Robson Books Ltd., 1996.
4. Hindle, Maurice. *Mary Shelley. Frankenstein*. London: Penguin Books Ltd., 1994.
5. Makinen, Merja. *Feminist Popular Fiction*. Palgrave, 2001.
6. Mellor, K. A. *Mary Shelley, her Life, her Fiction, her Monsters*. Routledge,1989.
7. Shelley, M. *Frankenstein*. London: Penguin group, 2012.
8. Shelley, Mary. *Frankenstein, or The Modern Prometheus*. New York: Oxford UP, [rpt.]1994.
9. Veeder, William. *Mary Shelley and "Frankenstein": The Fate of Androgyny*. Chicago: University of Chicago Press, 1986.

Autonomous

Course Structure for M.A Paper – 1.3

Semester	Paper Code	Title of Paper	No. of Credits
I	PAEN 113	Contemporary Studies in English Language	4

SYLLABUS (CBCS) FOR M.A Paper – 1.3
(w. e. from June 2022)
Academic Year 2022-2023

Class : M.A. (Semester- I)

Paper Code : PAEN 113

Paper : 1.3

Title of Paper: Contemporary Studies in English Language

Credit: 4 **No. of lectures:** 60

A) Learning Objectives:

1. To introduce students to the basic tools essential for a systematic study of language
2. To acquaint students with the basic concepts and issues in linguistics
3. To introduce them to various sub-disciplines of linguistics
4. To initiate them into some of the theoretical assumptions underlying language and to enable them to apply the acquired linguistic skills in real life situations
5. To introduce learners to the syntactic features of the English language
6. To help them shake off some of the regional features of English pronunciation
7. To enable them to use English with confidence and with a better understanding of its appropriate social applications.

COURSE CONTENT:

Semester-I

Unit-I: Introduction to Linguistics and Contemporary Theories/Views of Language: 15 clock hours

Unit-II: Phonology: 15 clock hours

Unit-III: Morphology: 15 clock hours

Unit-IV: Syntax: 15 clock hours

Unit-I: Introduction to Linguistics and Contemporary Theories/Views of Language

- A) Introduction: What is Linguistics? Major branches of Linguistics (Psycholinguistics, Sociolinguistics, Computational linguistics, Historical linguistics), Linguistics in the 20th century: A short history
- B) Ferdinand de Saussure's Structuralist View of Grammar:
 - i) Synchronic and Diachronic Studies
 - ii) Langue and Parole
 - iii) Syntagmatic and Paradigmatic Relations
 - iv) IC Analysis
- C) Chomsky's Theory of Transformational Generative Grammar:
 - i) Language acquisition: The Cognitivist approach
 - ii) Competence and Performance
 - iii) The Concepts of Kernel and Non- Kernel Sentences (i.e. Deep and Surface Structure]
- D) Dell Hymes' Concept of Communicative Competence

Unit-II: Phonology

- i) The Phonemes of English: Description and Classification
- ii) The Syllable: Structure and Types, Syllabic Consonants
- iii) Word Stress: Degrees of Stress, Stress Shift, Grammatical Stress
- iv) Sentence Stress: Use of Weak and Strong Forms, Tone Groups, The Concept of Nucleus (types of nucleus: end-placed and contrastive), Tonic Accent, Pre-tonic Accent, Post-tonic Accent
- v) Intonation Patterns/Uses of Tones, Grammatical, Attitudinal and Accentual functions of Intonation

Unit-III: Morphology

- i) Structure of words: The concepts of Morpheme and Allomorph
- ii) Types of Morphemes (free, bound, prefixes, suffixes: class changing, class-maintaining, Inflectional, derivational), General Principles of Lexicography.
- iii) Some word formation processes: Reduplication, Clipping, Blending
- iv) Morphophonemic Changes, Phonological and Morphological Conditioning
- v) Problems of Morphological Analysis

Unit-IV: SYNTAX

- a) Sentences and their Parts
- b) Words

[For the topics under Syntax, please refer to: Geoffrey Leech, Margaret Deuchar & Robert Hoogenraad's English Grammar for Today: A New Introduction 2nd edn. Palgrave, 2006]

Course Structure for M.A Paper – 1.4

Semester	Paper Code	Title of Paper	No. of Credits
I	PAEN114	Literary Criticism and Theory	4

SYLLABUS (CBCS) FOR M.A Paper – 1.4
(w. e. from June 2022)
Academic Year 2022-2023

Class : M.A. (Semester- I)
Paper Code : PAEN114
Paper : English Literature from 1798-2000
Credit : 4 No. of lectures: 60

(I) Objectives:

- 1) To introduce students to the nature, function and relevance of literary criticism and theory
- 2) To introduce them to various important critical approaches and their tenets
- 3) To encourage them to deal with highly intellectual and radical content and thereby develop their logical thinking and analytical ability
- 4) To develop sensibility and competence in them for practical application of critical approach to literary texts

(II) Allotment of Credits: One credit (which is equal to 15 clock hours) per unit for both the semesters. This also includes the completion of the background survey and tenets of critical approaches. The allotments are as below;

Background survey and tenets of critical approaches: 4 clock hours

Unit I: Classical Criticism- 14 clock hours (7 clock hours to each essay)

Unit II: Neoclassical Criticism-14 clock hours (7 clock hours to each essay)

Unit III: Romanticism and Victorian Criticism-14 clock hours (7 clock hours to each essay)

Unit IV: Modernism and New Criticism- 14 clock hours (7 clock hours to each essay)

(III) Course Content

Teachers are expected to discuss background to critical approaches, tenets, important theorists and critics in the beginning of their course teaching. There will be a separate question on this background.

Unit I: Classical Criticism

i) Aristotle: *Poetics* (Chapter 1 to 10)

ii) Horace: *Ars Poetica* (from Norton Anthology of Criticism)

iii) S. N. Dasgupta: *The Theory of Rasa-* (from Indian Aesthetics: An Introduction, ed. by V. S. Seturaman, Macmillan, 1992)

Unit II: Neoclassical Criticism

i) Giambattista Vico: *Discourse on the composition of Romances*

ii) Samuel Johnson: *The Rambler, No.4[On Fiction]*

Unit III: Romanticism

i) William Wordsworth: *Preface to Lyrical Ballads*

ii) Aphra Behn- *Preface to The Lucky Chance*

Unit IV: Modernism and New Criticism

i) T. S. Eliot: *Tradition and the Individual Talent*

ii) John Crowe Ransom: *Criticism, Inc.*