



## Course Outline

**Level:** M.A English

**Term:** 1st

Course No	Course Title	Marks
1	Classics in Poetry	100
2	History of English Literature	100
3	Classic in Prose	100
4	Classic in Fiction	100

### TITLES

#### 1. Classics in Poetry

- i. **Geoffrey Chaucer** Prologue to the Canterbury Tales
- ii. **John Milton** Paradise Lost Book I
- iii. **John Donne** “Good-Morrow”, “The Sunne Rising”, “Exstasie”,  
“A Valediction Forbidding Mourning”
- iv. **Alexander Pope** Rape of the Lock Canto I
- v. **Thomas Gray** Elegy written in the Country Churchyard

#### Recommended Readings:

- M. H. Abrams. The Mirror and the Lamp.
- Muriel Bowden. A Commentary on the General Prologue to the Canterbury Tales, New York: Macmillan, 1960
- Bowra. C.M The Romantic Imagination
- Coghill Nevil. The Poet Chaucer. Oxford, 1948
- Gardner, Helen, Ed. John Donne: Twentieth Century View Series
- Spens. Janet. Spenser’s Faerie Queene: An Interpretation, London 1934
- Tilloston. G. On the Poetry of Pope

## 2. History of English Literature

One of the objectives of this course is to inform the readers about how historical and socio-cultural events influence literature written in English. Although the scope of the course is quite expansive, the readers shall focus on early 16th to 19th century.

### Topics

- i. General background to Renaissance and Reformation
- ii. The development of Sonnet Form.
- iii. Elizabethan drama, prose, poetry.
- iv. Milton, the Metaphysical and the Cavalier poets.
- v. The Age of Reason and Neo-Classicism
- vi. Augustan Satire
- vii. The Rise of Novel
- viii. Romantic Age

### Recommended Readings:

- Bough. A. C. Literary History of English (4 Vol.), Routledge, 92 ed.
- W. H. Hudson. An Outline History of English Literature

## 3. Classics in Prose

- |      |                  |  |
|------|------------------|--|
| i.   | Francis Bacon    | Essays: “Of Truth”, “Of Great Place”, “Of Studies”, “Of Youth and Age”   |
| ii.  | Jonathan Swift   | Gulliver’s Travels   |
| iii. | Lytton Strachey  | Eminent Victorians: “Florence Nightingale”   |
| iv.  | Bertrand Russell | Skeptical Essays: “On the Value of Skepticism”, “The Harm that Good Men Do”, “Eastern and Western Ideals of Happiness” |

#### 4. Classics in Fiction

- |      |                 |   |
|------|-----------------|---|
| i.   | Fielding        | Joseph Andrews  |
| ii.  | Jane Austen     | Sense and Sensibility<br>Or Emily Bronte Wuthering Heights (for private candidates) |
| iii. | Thomas Hardy    | Tess of the D'Urbervilles   |
| iv.  | Charles Dickens | Great Expectations<br>or David Copperfield (for Private)                            |

#### Recommended Readings

- Allen. Walter. The Rise of the Novel. London: Penguin
- Allen. Walter. The English Novel. London: Penguin
- Bloom, Ed. Modern Critical Interpretations: Thomas Hardy, 1987
- Bloom , Ed. Modern Critical Interpretations: Jane Austen 1987
- Bloom, Ed . Modern Critical Views: Charles Dickens, 1987.
- Cambridge Companion, Case Book and Twentieth Century Views Series on Individual Novelists and genres
- Eagleton. Terry. The English Novel, Blackwell Publishing Company.

## Course Outline

**Level:** M.A English

**Term:** 2<sup>nd</sup>

Course No	Course title	Marks
1	Romantic Aesthetics	100
2	Modern Novel	100
3	Introduction To Linguistics	100
4	TESOL	100

### TITLES

#### 1. Romantic Aesthetics

The period of Romantic Aesthetics covered under this course starts from 1789 with the advent of Blake's work. This is the Romantic Revival period in which Blake, Wordsworth, Shelly, Keats and Coleridge established its immense poetic richness.

- |                        |  |
|------------------------|--|
| i. William Blake       | <i>Selection from Songs of Innocence and Songs of Experience: "The Lamb", "The Little Boy Lost", "The Little Boy Found", "The Sick Rose, "The Divine Image", "London".</i> |
| ii. William Wordsworth | <i>The Prelude Book I, Tintern Abbey, "Intimation Ode"</i>   |
| iii. S. T. Coleridge   | <i>"Kubla Khan", The Rime of Ancient Mariner</i>   |
| iv. P. B. Shelley      | <i>"Ode to West Wind", "Hymn to Intellectual Beauty", Prometheus Unbound (Act I)</i>   |

v. John Keats

“Ode to a Nightingale”, “Ode on a Grecian  
Urn”, “Ode to Autumn”, lines from The Eve  
of St. Agnes (lines 1-100)

## 2. Modern Novel

- |      |                 |                          |
|------|-----------------|--------------------------|
| i.   | D.H. Lawrence:  | <i>Sons and Lovers</i>   |
| ii.  | Joseph Conrad:  | <i>Heart of Darkness</i> |
| iii. | Chinua Achebe:  | <i>Things Fall Apart</i> |
| iv.  | Virginia Woolf: | <i>To the Lighthouse</i> |

## 3. Introduction to Linguistics

The specific aim of introducing this course is to enable students to have conceptual understanding of the basic concepts in linguistics and language study.

### Contents

- Basic Terms and Concepts in Linguistics
  - i. What is language? (e.g. design features, nature and function of Language)
  - ii. What is linguistics?(e.g. diachronic/ synchronic; paradigmatic / syntagmatic relations)
- Elements of Language.
  - i. Phonetics ( Sounds of English)
  - ii. Morphology ( Word-Forms and Structures)
  - iii. Syntax (Sentence Structures)

iv. Semantics ( Meaning)

- Scope of Linguistics: An introduction to major branches of Linguistics

#### **4. TESOL \_ Teaching the Language Skills**

##### Aims

This introductory course on English Language Teaching (ELT) combines the principles of ELT with practice to enable students to see and perpetuate a model of classroom interaction and effective teaching. The aim is to enable students to understand the theory

and practice of ELT with an opportunity to examine and understand the problems of ELT in Pakistan.

##### Contents

1. Methods of language Teaching

- Approach, Method and Technique
- Selected ELT Methods: Grammar–Translation, Direct, Audio-Lingual
- Communicative Language Teaching
- Theories of Learning and Teaching

2. Theory and Practice of Teaching Oral Skills

- Nature of Oral Communication
- Theory and techniques of teaching listening and speaking
- Lesson Planning for Teaching Oral Skills

## Course Outline

<b>Level:</b>	<b>M.A English</b>
---------------	--------------------

<b>Term:</b>	<b>3<sup>rd</sup></b>
--------------	-----------------------

Course No	Course title	Marks
1	Principles of literary Criticism	100
2	American Literature	100
3	Classic in Drama	100
4	Modern Poetry	100

### TITLES

#### 1. Principles of Literary Criticism

Principles of Literary Criticism I and II are intensive courses in literary criticism and theory. They will prepare the students to understand the historical background to Literary Criticism and to interpret literary text in the light of the principles taken up there.

i.	Aristotle	<i>Poetics</i>
ii.	Longinus	<i>On the Sublime</i>
iii.	Dr. Johnson	<i>Preface to Shakespeare</i>
iv.	William Wordsworth	<i>Preface to the Lyrical Ballads</i>
v.	S. T. Coleridge	Biographia Literaria      Chapters 13, 14, 17, 18.

### Recommended Readings

- Vinecent B. Leitch ( General Editor). The Norton Anthology of Theory and Criticism. New York & London: W.W.Norton and Company 2001 (Or later editions)
- K.M.Newton, ed. Twentieth Century literary Theory: A Reader. Second Edition. New York : St Martin’s, 1998 (or Later editions )

- Selected Terminology from any Contemporary Dictionary of Literary Terms.

## 2. Poetry - II (Victorian and Modern)

- |      |             |  |
|------|-------------|--|
| i.   | Browning    | “The Last Ride Together”, “Andrea Del Sarto”   |
| ii.  | Arnold      | The <i>Scholar Gipsy</i> , Dover Beach   |
| iii. | Hopkins     | “Pied Beauty”, “Carrion Comfort”   |
| iv.  | W. B. Yeats | “Among School Children”, “A Dialogue of Self and Soul”,<br>“Byzantium”, “Sailing to Byzantium” |
| v.   | T. S. Eliot | The Waste Land, “Love Song of J. Alfred Prufrock”  |

## 3. Classics in Drama-I (Tragedy)

- |      |               |  |
|------|---------------|--|
| i.   | Sophocles     | Oedipus Tyrannous  |
| ii.  | Marlow        | Dr Faustus   |
| iii. | Shakespeare   | Macbeth or King Lear (Any One)<br>(Macbeth for Private Candidates) |
| iv.  | Henrick Ibsen | A Doll’s House or The Wild Duck                                    |

## 4. American Literature-I

### Poetry

- |    |              |  |
|----|--------------|--|
| 1. | Walt Whitman | Selection from Leaves of Grass: “When Lilacs Lost<br>in the Dooryard Bloom’d”, “As Adam Early in the<br>Morning”, “Cavalry Crossing Road”, “When Heard<br>the Learned Astronomer”, “A Noiseless Patient<br>Spider” |
|----|--------------|--|



2. Emily Dickinson

Selection: "I Dwell In Possibility", "Wild Night  
Wild Nights!", "I Cannot live with You", "Because  
I Could not Stop for Death", "I heard a Fly Buzz  
when I Died", "A Narrow Fellow in the Grass",  
"This is My Anthology to the World", "Much  
Madness is Divinest Sense"

3. Robert Frost

"Stopping by Woods on a Snowy Evening", "The  
Silken Tent", "Birches", "Out Out", "Mowing",  
"Home Burial", "Fire and Ice", "The Road not  
Taken"

Novel (any three)

- |      |                  |                  |
|------|------------------|------------------|
| i.   | Hawthorn         | Scarlet Letter   |
| ii.  | Hemingway        | Farewell to Arms |
| iii. | William Faulkner | Absalom Absalom  |
| iv.  | Toni Morrison    | Jazz             |

## Course Outline

**Level:** M.A English

**Term:** 4<sup>th</sup>

Course No	Course title	Marks
1	Principles of literary Criticism	100
2	American Literature	100
3	Classic in Drama	100
4	Modern Poetry	100

### TITLES

#### 1. Principles of Literary Criticism and Theory

- i. Mathew Arnold “The Study of Poetry”
- ii. T. S. Eliot “Tradition and Individual Talent”, “The Function Criticism”
- iii. Immanuel Kant “Analytic of the Beautiful” from The Critique of Judgment . From Norton Anthology of Theory and Criticism, (Page No. 505-519)
- iv. F. W. Nietzsche “The Origin of Greek Tragedy” from The Birth of Tragedy, from Norton Anthology of Theory and Criticism, (Page No. 884-895)

#### Recommended Readings

- Vincent B. Leith (General Editor ). The Norton Anthology of Theory and Criticism. New York & London: W. W. Norton and Company .2001 (or Later Editions)

- K. M. Newton, ed. *Twentieth Century Literary Theory: A Reader*. Second Edition. New York: St Martin's 1998 (or later editions)
- Selected Terminology from any Contemporary Dictionary of literary terms.

## 2. American Literature – II

- |      |                    |  |
|------|--------------------|--|
| i.   | Eugene O'Neill     | Long Day's Journey into Night<br>or Beyond Horizon (for Private)                         |
| ii.  | Arthur Miller      | Death of a Salesman (for Private)<br>or The Crucible<br><br>or All My Sons (For Private) |
| iii. | Tennessee Williams | Glass Menagerie (for Private)<br>or A Streetcar Named Desire                             |
| iv.  | Lorraine Hansbury  | Raisin in the Sun  |

### Recommended Readings

- CWE Bigsby. *Critical Introduction to American Drama*
- *Cambridge Companion to Williams, Miller and O'Neil*

## 3. Classics in Drama-II

- |    |              |  |
|----|--------------|--|
| i. | Shakespeare: | <i>Merchant of Venice</i> (For Private Candidates) |
|----|--------------|--|

*or Midsummer Night's Dream*

- ii. Ben Johnson: *Volpone*
- iii. Sheridan: *The Rivals*
- iv. G. B. Shaw: *Pygmalion*

#### **4. Modern and Contemporary Poetry**

##### **Rationale**

This course aims to enable students to critically read and analyse poetry from the war and Post World War II era to modern and contemporary times. Students will examine the poetic response to developments in British and European history. They will also identify elements of poetic experimentation in form, style and theme.

- i. Ted Hughes "The Full Moon and Little Frieda", "That Morning", "Her Husband", "Hawk Roosting", "The Hawk in the Rain"
- ii. Seamus Heaney "A Constable Calls", "Mid-Term Break", "Personal Helicon", "Digging", "Churning Day"
- iii. W. H. Auden "The Unknown Citizen", "Musee des Beaux Arts", "In Memory of W. B. Yeats"
- iv. Sylvia Plath "Morning Song", "Ariel", "Poppies in October", "Daddy"
- v. Philip Larkin "Aubade", "Mr. Bleaney", "Ambulances"

##### **Viva Voce**

Viva voce of 100 marks will be arranged at the end of the 4<sup>th</sup> term examination, conducted by the external and internal examiners.

ntage, London, 1993)