

Poetry (MA PART 1 Session 2010-12)

(The form of literary art in which language is used for aesthetic pleasure)

(Part 1)

Classical poetry

Chaucer

Milton

Donne

Session 1.

- Old English period.
 - Allegory
 - Romance
 - Lyric
 - Ballad
- Development in Old age.
- Characteristics.
- Significance of Old age.
- Beginning of Middle English period through Old age.

- ❖ Middle English period.
 - Features of this age.
 - Impact of Old age on Middle English period.
 - Significance.
- ❖ Modern English period.
 - Features of Modern English period.
 - Development of Modern English period.
 - Symbolism.

Suggested readings.

i) *A Critical History Of English Literature: by David Daiches Volume.1 (1st five chapters)*

ii) *Critical History Of English literature: by Dr. B. R . Malik. Part 2 (chapter.23)*

Session.2

- Origin and development of English poetry through the age of Chaucer.
- Modern English period (age of Chaucer).
- Division of Chaucer's poetic career.
- Chaucer and his work.

Suggested readings.

i) *John Spires .Chaucer the maker London.1975.*

ii) *Tatlock J.S .The Mind and Art of Chaucer.*

iii) *Critical History Of English Literature by Dr. B.R. Malik.*

Session. 3

- Reading of the text :Prologue to the Canterbury Tale.
- Characteristics of the Prologue.
- Discussion about characters.
- Chaucer's art of characterization.
- Irony about characters.
- Stylistics features in the text.

Suggested readings.

i) *Benson .C.D. Chaucer's drama of style.1986.*

ii) *Tatlock. J. s. The Mind and Art of Chaucer.*

❖ Milton.

Session. 4

- Milton and his age.
- Style of Milton's poetry.
- Representation of his age.
- Dominating element in Milton's poetry.

Suggested readings.

- i) *Lagious of Cazamium .A critical history of English Literature. Chapter on Milton.*
- ii) *David Daiches. A Critical History of English Literature. Chapter on Milton.*

Session. 5

- Reading of Paradise Lost Book-1.
- Theme of Paradise Lost.
- Character of Satan.
- Milton's grand style.
- Characters in Paradise Lost.
- Description about Characters.
- Doctrinae content,
 - Christ is the son of God but his inferior.
 - Absolute freedom of will.
 - A belief in Reformed Catholicism.

Suggested readings.

- i) *Text book Paradise Lost. Book-1 ed with introduction and notes by MacMillan. MacMill education Ltd. 1971.*
- ii) *Mar Jorie Hope Nicolson. A Reader's guide to John Milton London. 1962*
- iii) *Diekhoff, John's Milton's Paradise Lost. A Commentary On the Agreement. New York. 1964*
- iv) *Wright Bernard : A reassessment of the poem London. 1962.*

❖ Donne**Session. 6**

- An introduction to Metaphysical school of poetry.
- Definition of metaphysical poetry.
- Donne and other Metaphysical poets,
 - Grashaw.
 - Ughan.
 - Carew.
 - Andren Marvel.
 - Herbert.
 - Conely.
- Comparison with other Metaphysical Poets.
- Donne and his Work.

Suggested readings.

- i) *A critical History of English Literature. Volume 2. Chapter Metaphysical school of poetry.*
- ii) *James Winning: A preface to Donne London: 1973*

Session .7

- **Reading of Donne's poems.**
 - Good Morrow.
 - The Sun Rising.
 - Batter My Heart.
 - When Thou Hath Donne.
- Important Features of Donne's Poems.
- Variation of Style in Donne's poems.
- Study of poetic features.

Suggested readings

- i) *Gerald Hammond ed. The Metaphysical Poets. A case book. Essex. 1974*
- ii) *James Winning: A Preface to London: 1973.*

Victorian poetry.**Session . 8**

- Characteristics of Victorian poetry.
- Poets of Victorian period.
- Definitions and Characteristics of Romanticism.
- Influence of Romanticism on 19th Century poetry.

Suggested readings.

- i) *A critical. 2 history of English literature by David Daichess. Volume . 4. 1st 2 chapters.*
- ii) *A Critical History of English Literature by Dr. B.R Malik.*

Session .9

- Introduction about Wordsworth.
- Wordsworth and his work.
- Reading of the text. The prelude book-1
- Features of the text.
- Wordsworth attitude towards Nature.
- The Prelude as a psychological poem.

Suggested readings.

i) *The Prelude by Wordsworth 1805 text.*

ii) *Richard, J. Onorato .The Character of the poet. Wordsworth in the Prelude .Essex.1980.*

iii) *James H. Averill, Wordsworth and poetry of human suffering Leads (1982)*

Assignment.1 (10)

Comparison between Chaucer's poetic style and Milton's poetic style.

(Part 2)

Session. 10

- Introduction to Second Generation of Romantic poets.
- John Keats.
- Introduction to Keats.
- Keats and his Work.
- Difference of style between Wordsworth and Keats.

Suggested readings.

i) *A Critical History of English Literature by David Daiches. Volume.4 second generation of romantic poets.*

ii) *Sir Sidney Colvin John Keats (1917)*

Session. 11

- Introduction to Keats Poems.
- Introduction to Keats Odes.
 - Ode to a Nightingale.
 - Ode on a Grecian Urn.
 - Ode to Autumn.
- Thematic significance of Keats odes.
- Symbolic representation of Odes.
- Keats negative capability.
- Keats sensuousness.

Suggested readings.

i) *C.D Thrope ed.. Complete poems and selected letters(1935)*

ii) *Keats Book Series: Twentieth Century Interpretations Of Keats odes. E.d .Stillingner*

iii) *R. H. Fogle the imagery of Keats and Shelley.(1949)*

Browning.

Session.12

- Introduction of Browning.
- Browning and his Work.
- Dimensions in style.

Suggested readings.

i) *A Critical history of English literature by Dr. B. R. Malik*

ii) *A critical history of English literature by David Daiches.*

Session 13.

- Introduction of Browning poems.
- My last Duchess, Bashi orders his tomb as St. Praxi Church.
- Thematic Significance of Browning poems.
- Symbolic representation of Browning poems.

Suggested readings.

i) *A Critical History of English Literature by David Daiches.*

ii) *A Critical History of English Literature by Dr. B.R. Malik.*

Session .14

- Modern English period.
- Development in Modern English period.
- Characteristics of this Period.
- Famous poets of Modern English period

Suggested readings.

- i) *A Critical History of English Literature by David Daiches. Volume.4chapter Modern English Period.*

Session. 15

- Introduction to Twentieth Century English poetry.
- Effects of two world wars on poetry.
- Introduction of T.S. Eliot.
- T.S. Eliot's poetic art.
- Art of characterization.

Suggested readings.

- i) *History of English Literature by Compton Reckue. Chapter 20th Century Literature.*

Session .16

- Reading of Alfred Prufrock And Wasteland.
- Dilemma of Modern man in Alfred Prufrock.
- Symbolism and Illusions in T.S. Eliot's poetry.
- Thematic significance of Eliot's poems.

Suggested readings.

- i) *Love songs of Alfred j. prufrock.*
ii) *F.O. Mathererssen. The Achievement of T.S Eliot.*
iii) *Helen Gardener. T.S. Eliot. The Art of T.S.Eliot.*

Salvia Plath.**Session.17.**

- Introduction about Salvia Plath.
- Salvia's poetic art.
- Description about characters.

Suggested readings.

- i) *Nemman .C(ed). The Art of Salvian's plath*
ii) *P.R King Nine Contemporary poets. A Critical Introduction.*

Session .18

- Introduction to Salvia's poems.
 - **Daddy.**
 - **Widow.**
- Reading of the text.
- The art of Salvia's poetry.
- Disproportion in Salvia's poetry
- .Symbolic representation in Saliva's poetry.

Suggested readings.

- i) *Dodworths M. The Survival of poetry.*
ii) *Daddy by Salvia plath.*
iii) *Holbrook, D. Salvia Plath: Poetry and Existence.*

Assignment .2 (10)

Symbolic representation of Keats Odes.

Drama (MA PART 1 Session 2010-12)

(The form of literature which is intended to be performed in theatre)

(Part 1)

Session .1

- Introduction to 'Drama'.
- Definitions.
- Functions of drama.
 - Psychological.
 - Communal
- Origin of drama..
- Drama and rituals
- Introduction to Rituals.
- Origin of English drama.
 - Amphitheatres.
 - Minstrels.
 - Tropes.
 - Liturgical plays.
 - Mystery and Miracle plays.
 - Morality plays.

Suggested readings.

- i) *A History of English Literature* by Michael Alexander(2000)
- ii) *A Critical History of English Literature* by Dr. B.R Malik.
- iii) *Studying Literature the essential companion* by Goring, Paul, Hawthorn, Jeremy and Mithcell Domhnall(2001)
- iv) *The Bedford Introduction to Drama* by Lee A. Jacobs(1989)---pp1-24

Session. 2.

- Great Ages of Drama.
 - Greek.
 - Roman.
 - Medieval.
 - Renaissance.
 - Restoration.
 - Eighteenth century.
 - Nineteenth century to the turn of the century.
 - Contemporary drama.
- Elements of drama.
 - Plot.
 - Characterization.
 - Setting.
 - Dialogue.
 - Music.
 - Movement.
 - Theme.

Suggested readings.

- i) *The Bedford Introduction to Drama* by Lee A. Jacobs(1989) pp—33-39.
- ii) *Literary Terms and Criticism* (New Edition) by John Peck and Martin Coyle(1993).
- iii) *A History of English Literature* by Michael Alexander(2000)

Session. 3

- **Classical Age.**
- Characteristics of Classical age.
- Historical development of Classical age.
- Placement of stage at Classical period.
 - Characters.
 - Setting.
 - Theme.
 - Plot.

- Development in the plays.
- Effect of Greek age on Classical dramas.

Suggested readings.

- i) *A Critical History of English Literature* by Dr. B.R Malik.
- ii) *The Bedford Introduction to Drama* by Lee. A. Jacobs

Session.4

- **Sophocles' Oedipus Rex.**
- Reading text of Oedipus Rex.
- Discussion Topics.
 - Significance of the Prologue in terms of theme and structure.
 - Irony in Oedipus Rex.
 - Oedipus Rex as a Tragedy.
 - Oedipus as a Tragic Hero.
 - Oedipus Rex as representative of Humanity.
 - The issue of fate and free will in Oedipus Rex.
 - Man's quest to know the truth and its consequences.
 - The question of identity.
 - Oedipus Rex as a play of discovery and self knowledge.
 - The key images and symbols in the Oedipus Rex.
 - ✓ Death.
 - ✓ Disease.
 - ✓ Eyes.
 - ✓ Riddle.
 - ✓ Metaphor of feet.
- Sophocles' treatment of the myth of Oedipus Rex..

Suggested readings.

- i) *Oedipus Myth and Dramatic form* by Sanderson and Zimmerman(1968)...pp3-9; 255-298.
- ii) *Sophoclean Tragedy* by C.M. Bowra(1994)
- iii) *Greek Tragedy* by H.D. F. Kitto(1966)
- iv) *Tragedy: Serious Drama in Relation to Aristotle's Poetics* by F. L. Lucas(1957)

Session. 5

- **Renaissance drama in terms of Historical perspective.**
- Characteristics of Renaissance Age.
- Historical development of Renaissance Drama.
 - Minstrels.
 - Tropes.
 - Liturgical plays.
 - Mystery plays and Miracle plays.
 - Morality plays.
 - Interludes.
 - Tragedy.
- Contribution of University Wits.
- Introduction to Christopher Marlow.

Suggested readings.

- i) *A Brief History of English Literature* by Iffor Evan.
- ii) *A History of English Literature* by David Daiches(1960)
- iii) *Marlow the Over-reacher* by Harry Levin(1961)
- iv) *Marlow- The Play in Analyzing Text Series* by Steive Simkin(2001)

Session .6

- **Christopher Marlow.**
- Life history and career development.
- Marlow's dramatic style.
- Characteristics of Marlow's plays.
- Introduction to Marlow's masterpiece "Dr. Faustus."
- Reading text of Dr. Faustus.
 - Chorus; Act 1- Scene 1,3 and 4.
 - Act 2 Complete.
 - Act 3- Scene 1.
 - Act 4- Scene 1 and 2.
 - Act 5 complete.

Suggested readings.

- i) *A History of English Literature* by Michael Alexandar(2000)
- ii) *Marlow: Dr. Faustus* (Casebook Series) by Frank Kermode(ed). (1969)
- iii) *Radical Tragedy: Ideology and Power in the Drama of Shakespeare and his Contemporaries* by Jonathan Dollimore(1089)

Session.7

Topic for discussions.

- Dr. Faustus as a Morality play.
- Dr. Faustus as a Tragedy.
- The question of Dr. Faustus sin and damnation.
- Autobiographical elements in Dr. Faustus.
- Symbols and key images used by Marlow and their significance in the play.
- Use of Blank Verse in Dr. Faustus.
- Dr. Faustus choice--- assertion of free will.
- Theorizing the relationship of Dr. Faustus and Mephistopheles in Dr. Faustus.

Suggested readings.

- i) *Christopher Marlow's Doctor Faustus* by Harold Bloom(ed) in *The Modern Critical Interpretation*(1988).
- ii) *Marlow's Dr. Faustus* (Casebook Series) by Frank Kermode(ed) (1969)
- iii) *Marlow The Over-reacher* by Harry Levin(1961)

Session. 8

❖ **Shakespeare**(The great dramatist of Renaissance period)

- Life history and career development.
- Important work of Shakespeare.
- Characteristics of Shakespearean Plays.
- Characteristics of Shakespearean tragedies.
- Reading text of Shakespeare's masterpiece Hamlet.
 - Act.1 Complete.
 - Act II Scene(line 74-120).
 - Scene 2(lines 40-58,85-375,543-601).
 - Act III--- Scene I ,II (lines , I- 264,290-390)

Suggested readings.

- i) *A Critical History of English Literature* by David Daiches (1960)
- ii) *Shakespearean Tragedy* by A.C Bradley (1904)
- iii) *Hamlet* by Rex Gibson in the Cambridge Student Guide Series (2002)
- iv) *History of English Literature* by Legious and Cazamian

Session .9

- Scene,3
- Act,4----scene3,scene 4(lines 31-66)
- Scene 5(154-216)
- Scene 6(162-193)00
- Act 5--Scene 1, Scene 2(lines 221-408)

Suggested reading.

- i) *Hamlet* by Rex Gibson in the Cambridge Students Guide Series(2002)
- ii) *What Happens in Hamlet* by Dover J. Wilson(1950)
- iii) *Form and Meaning in Drama: A Study of Six Greek Plays and of Hamlet* by H. D. F. Kitto(1960)...pp246-339
- iv) *The Question of Hamlet* by Harry Levin(1959)

Assignment. 1 (10)

Provide evidence for Religious Elements in Hamlet with the help of Textual Lines.

(Part2)

Session10.

- Hamlet as a tragic hero.
- The problems of Hamlet's Procrastination.
- Major themes in the play.
- Theme of death.
- Theme of appearance and reality.
- Theme of madness.
- The structural and thematic significance of Hamlet's Soliloquies.
- Hamlet as an ambassador of death.

- Analyzing key images, motifs and linguistic structures in Hamlet (images of warfare, disease/ corruption, appearance and reality, madness; use of paradoxes, antithesis, oxymoron, irony, punning, innuendoes, repetition).

Suggested readings.

- i) Hamlet in Twentieth Century Interpretations Series by David Bevington (ED) (1968).
- ii) The Wheel of Fire by G.Wilson Knight (new Edition).
- iii) Shakespeare's Tragic Heroes by Lily b Cambell(1961)
- iv) Hamlet by Peter J. Smith and Nicel Wood (Eds) 2003.
- v) Appropriating Shakespeare: Contemporary Critical quarrel by Brain Vickers(1993)...pp325-371
- vi) William Shakespeare's Hamlet in Viva Modern Critical Interpretations(Indian Edition) by Harlod Bloom 9Ed) (2008)

Session 11

- Feminist reading of Hamlet.
- Supernatural elements in Hamlet.
- Hamlet and Oedipus Complex: A Psychoanalytical approach.
- The first and third soliloquy of Hamlet.
- **Shakespearean Comedies.**
- Features of Shakespearean Comedies(A make believe world, Fairy tale atmosphere, Happy ending , mostly central character have been played by women.
- Description about characters in Shakespearean comedies.

Suggested readings.

- i) *Shakespeare's feminist ending* by Philpa Berry(1999)
- ii) *Shakespeare and the Nature of Woman* by Juliet Dusingberre(1975)
- iii) *The Wheel Of Fire* by G. Wilson Knight (new edition)
- iv) *History of English Literature* by Legious and Cazamian.
- v) *A Critical History of English Literature* by David Daiches(1960)

Session 12

- **Reading Text of Shakespeare's Twelfth Night.**
- Discussion Topics.
- Twelfth Night as a comedy of Disguise and self deception.
- Theme of love in Twelfth Night.
- Difference between Love and Fancy in Twelfth Night.
- Twelfth Night as a Romantic Comedy.
- Reversal, Crossing in Twelfth Night.

Suggested readings.

- i) *Shakespeare the Comedies: A Collection of Critical Essays* by Kenneth Muir (1965)
- ii) *Shakespeare's Happy Comedy* by John Dover Wilson(1962)
- iii) *Oxford School Shakespeare Twelfth Night*(1964)

Session. 13

- **Modern Drama.**
- Characteristics of Modern Drama.
- Great Dramatists of that age.
- Famous Dramas of that Period.
- Traits of Modern Age.
- Romantic Drama.
- Melodrama.
- Drawing room comedies of Wild.
- Realistic drama and Ibsen.

Suggested readings.

- i) *The Bedford Introduction to Drama* by Lee A. Jacobs(1989)
- ii) *Literary terms and Criticism* (New Edition) by John Peck and Martin(1993)

Session.14

- **Ibsen.**
- Life history and career development of Ibsen.
- Ibsen's important work and famous plays.
- Ibsen as a social reformer.
- Ibsen as a realist.
- The tragic element in Ibsen's plays.
- Reading Text of Ibsen's play A Doll's House.

- Act 1.
- Act 2.
- Act 3.

Suggested readings.

- i) *Ibsen: Twentieth Century view* by R. Fjelde(Ed) (1965)
- ii) *Modernism* by Peter Childs(2000)
- iii) *Literary Terms and Criticism* (New Edition) by John Peck and Martin Coyle(1993)
- iv) *A Doll's House: Critical Evaluation* by Ibsen.

Session . 15

- Topic for discussions and elaboration.
- A Doll's House as a Realistic play.
- A Doll's House as a Social Play.
- Feminism in a Doll's House.
- Character of Men in A Doll's House.
- Nora as a New Woman in Ibsen's play A Doll's House.

Suggested readings.

- i) *Ibsen: Twentieth Century view* by R. Fjelde(Ed) (1965)
- ii) *Men and Feminism in Modern Literature* by Declean Kiberd(1985)
- iii) *The Cambridge companion to Ibsen* by James Mc Farane (Ed) (1994)
- iv) *Woman, Love and Power: Literary and Psychoanalytic Perspective* by Elaine Hoffman Baruch (1991)

Session.16

- **George Bernard Shaw.**
- Life and career development of Shaw's Life.
- Character description in Shaw's Plays.
- Shaw as a socialist.
- Realist.
- Comedian.
- Tragic lover(etc)
- Shaw's Important play—Major Barbara.

Suggested readings.

- i) *Shaw in the Critical Heritage Series* by P.E. Evans
- ii) *Modernism* by Peter Childs (2000)
- iii) *Literary Terms and Criticism* by R. Fjelde(Ed) (1965)

Session. 17

- Thematic and structural significance of Major Barbara.
- Characters in the play.
- Symbols and motifs used by Shaw in Major Barbara.
- Character of woman in the play.
- Major Barbara as a Social Play.
- Major Barbara as a realistic play.
- Significance of the play.
- Element of Poverty in the Play.
- Poverty as a sin in Major Barbara.
- Morality and immorality in Major Barbara.

Suggested readings.

- i) *The Shavian Playground* by M. Morgan (1974)
- ii) *Shaw in the Critical Heritage Series* by P.E. Evans
- iii) *Major Barbara: A Critical Evaluation* by Shaw.

Session.18

- **Beckett .**
- Life history and career of Beckett.
- Character description ion Beckett's plays.
- Reading Text of Beckett's "Waiting for Godot.
- Thematic and structural significance of the play.
- Characters in the play.
- Significance of the play.
- Beckett as a Socialist.
- Beckett as a Realist.
- Key images, motifs and symbols.

Suggested readings.

- i) *A Critical History of English Literature* by David Daiches(1960)
- ii) *The Bedford Introduction to Drama* by Lee A. Jacobs(1989)
- iii) *Modernism* by Peter Childs(2000)

Assignment. 2 (10)

Find out the social elements in A Doll's House by Ibsen and in Major Barbara by George Bernard Shaw.

Academic Discourse

(MA PART 1 Session 2010-12)

(Part 1)

Session 1:

- Grammar and Mechanics
 - a. Tenses.
 - b. Moods

Session 2:

- a. Parts of speech
- b. Clauses (Main, subordinate, coordinate)

Session 3:

- Grammar and Mechanics
 - a. Sentences (Simple, compound, complex, compound-complex)
 - b. Transitional devices/ connectives
 - c. Cohesion and coherence

Session 4:

- a. What is Punctuation?
- b. Why use Punctuation?
- c. Punctuation marks.-Commas, colon, semi-colon, apostrophe, quotation marks, capitals, periods and other marks

Session 5:

- Reading Skills
 - a. Skimming
 - b. Scanning

Session 6:

- a. SQ3R
- b. Locating main ideas

Session 7:

- Reading Skills- Critical reading
 - a. Previewing: Establishing context, purpose and content
 - b. The Process: Previewing

Session 8:

- a. Reading: Annotating a text
- b. The process: Reading and annotating
- c. Reviewing: Organizing, analyzing, evaluating and reacting
- d. The Process: Reviewing

Session 9:

- a. Writing Skills
- b. Brainstorming and outlining
- c.

Assignment 1

- Write an essay of 200-250 words on “Role of women in nation building”

(Part 2)

Session 10:

- d. Traits of good writing
 - a. Ideas
 - b. Organization
 - c. Voice
 - d. Word choice
 - e. Sentence fluency
 - f. Connection

Session 11:

- a. Paragraph writing

Session 12:

Grammar and Mechanics

- a. Voice (Active, Passive)

Session 13:

- a. Narration (Direct, Indirect)

Session 14:

- Essay Writing
 - a. Cause and effect
 - b. Comparison and contrast

Session 15:

- Types of Essays
- Description
- Narration
- Persuasive
- Process analysis

Session 16:

- Summarizing/ Precis writing., Paraphrasing

Session 17:

- Articles- a, an, the

Session 18:

- Prepositions
-

Assignment 2:

- Write a paragraph on “The Natural Disasters in Pakistan”

Suggested Reading:

Boudin, E.M. (1984) Reader’s Choice. Ann Arbour, University of Michigan Press

Eastwood, J. (2005) Oxford Practice Grammar. Karachi : Oxford University Press

Jay, T. and Ros, J. (2005) Effective Presentation. New Delhi: Pearson Press

Taib, N. et.al. (2003) Basic English Workbook. Malaysia: McG raw Hill.

Criticism

(MA PART 1 Session 2010-12)

Part-I

Session 1:

Introduction to the Criticism

- a. Definition and explanation of the term of “Criticism”

Session 2:

- a. Historical Background of Criticism
 1. Greeks
 2. Christian era before Renaissance
 3. Renaissance
 4. 17th and 18th Century
 5. Recent Trends
- b. Types of Criticism
 1. Descriptive and Prescriptive
 2. Theoretical and Practical

Session 3:

- a. Introduction to the writers and works included in the course
 1. Aristotle “Poetics”
 2. Longinus “On the Sublime”
 3. T. S. Eliot “Tradition and Individual Talent”
 4. Frye “Anatomy of Criticism”
 5. Virginia Woolf “ A Room of One’s Own”
 6. Terry Eagleton “Modern Literary Theory” (Structuralism and Post Structuralism)

Session 4:

- Concept of Imitation by Plato
- Concept of Imitation by Aristotle
- Discussion on Tragedy
 - a. Quantitative and qualitative elements
 - b. Tragic hero

Session 5:

1. Hamartia
2. Comparison of epic, comedy and tragedy
3. Evolution of tragedy
4. Simple and complex plots

Session 6:

Longinus-On the Sublime

- Sublimity defined
- Vices of the Sublime- Tumidity, puerility, parenthesis

Session 7:

- Sources of Sublimity
 - a. Power of forming great conceptions
 - b. Vehement and Inspired passion
 - c. Formation of figures

Session 8:

- Use of Figures of Speech
 - a. The use of questions as a rhetoric device
 - b. Imagery

- c. Hyperbata or Inversions
- d. Polypota
- e. Periphrasis
- f. Metaphors
- g. Similes
- h. Hyperboles

Session 9:

- Introduction to Modern Criticism
- T.S. Eliot – Discussion on Tradition and Individual Talent
 - a. Eliot begins his essay with an opposition between criticism and creativity which Matthew Arnold had made famous in ‘The Function of Criticism at the Present Time.’ In that essay, Arnold had called for a new spirit of critical thinking to replace the emotional immaturity of Romantics. When Eliot says, “Criticism is as inevitable as breathing,” which side of the Classic/Romantic debate is he taking?
 - b. What is Eliot attacking when he talks about the “prejudice” for looking at a “poet’s difference from his predecessors”? What is his attitude towards emulation, learning from the masters? What side would he be on the 18th C Ancients vs. Modern debate?
 - c. “The existing monuments form an ideal order among themselves, which is modified by the introduction of the new work of art among them.” Two important ideas are discussed here:
 - The idea of tradition as a kind of organic entity in itself-as if literature existed in, even created its own world;
 - The idea that the literature of present can change our perception of the literature of the past. How does this work? Can you think of any contemporary work of literature you have read which changed how you saw an earlier work?
 - d. Poetry rather than the poet is important. What kind of shift in critical concerns (in Abram’s terms: mimetic, rhetorical, expressive and objective) is Eliot signaling here?
 - e. Does the catalyst image really work? How is it anti-romantic?
 - f. No one has sorted out emotions vs. feelings. In general, in Eliot, emotions are associated with experiences/events in one’s personal life—things with a plot that happened to one. Emotions have a cause and effect component and some sense of structure (the objective correlative which Eliot mentions in his Hamlet essay is a plot structure corresponding to an emotion). Feelings on the other hand are vaguer, more floating impressions and images that are somehow less personal and more aesthetic.
 - g. “How completely any semi-ethical criterion of sublimity misses the mark”— here Eliot is complaining about the ideas that some particular subject matter is intrinsically more poetic, that somehow poems about clouds are better than poems about mud puddles.

Assignment 1

Write a note on the concept of tragedy from Aristotle to modern times

PART-II

Session 10:

- Introduction to Northrop Frye
- Anatomy of Criticism-Over view
- Archetypal Criticism or metaphorical criticism as “a new poetics”
- Northrop Frye-simulation and the creation of a human world
- First Essay: Historical Criticism- Theory of Modes
 - a. Fictional modes
 - b. Thematic modes

Session 11:

- Archetypal Criticism-Theory of Myths
- Identification of mythical mode with apocalyptic mode
- Cyclic nature of myths and archetypes
- Cycle of four seasons as embodied by the four mythoi

Session 12:

- An overview of Post Modern Critical movements
- Discussion on Formalism- Concepts of defamiliarization, naturalization and meta fiction
- Structuralism
 - a. Binary oppositions, parallels, contrasts
 - b. Metaphor and Metonymy
 - c. Semiotics
- Hands on workshop on the analysis of a variety of texts.

Session 13:

- Post Structuralism
- Deconstruction
- Hands on workshop on the analysis of a variety of texts

Suggested Reading:

Session 14:

- Introduction to the theories and concepts of Sigmund Freud
- Psychoanalytical Criticism

Session 15

- Hands on workshop on the analysis of a variety of texts

Session 16:

- Introduction to Karl Marx
- Marxist Literary theory

Session 17:

- Hands on workshop on conducting Marxist Criticism

Session 18:

- History of feminist movement
- Feminist literary theory
- Hands on work shop on carrying out feminist critique

Assignment 2

How can we apply Aristotle concept of Tragedy to Shakespeare's play Hamlet

Reading List:

Cuddon, J.A. (1991) Dictionary of Literary Terms and Literary Theory, 3rd Ed. New York: Penguin Books Ltd

en. wikipedia. org/wiki/Aristotle

en. wikipedia. org/wiki/Longinus_ (literature)

en. wikipedia. org/wiki/T._S._Eliot

Brooks, Herald Fletcher. *T.S. Eliot as a Literary Critic*: C. Woolf, 1987.

- Rainey, Lawrence S. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1998.
- Shusterman, Richard. *T.S. Eliot and Philosophy of Criticism*. London: Duchworth, 1988
- T.S.Eliot. *The Norton Anthology of Theory and Criticism*. Ed. Vincent Leitch. New York: Norton, 2001
- <http://www.bartleby.com/200/sw4.html>
- Cooper, L., *The Poetics of Aristotle. Its Meaning and Influence* (Boston 1923)
- House, Humphrey, *Aristotle's Poetics* (London 1956)
- Lucas, F.L., *Tragedy. Serious drama in relation to Aristotle's Poetics* (London 1957)
- Jones, J., *On Aristotle and Greek Tragedy* (London 1962)
- Roty, A.O. (ed.), *Essays on Aristotle's Poetics* (Princeton 1992)
- Held, G.F., *Aristotle's Teleological Theory of Tragedy and Epic* (Heidelberg 1995)
- www.leeds.ac.uk/classics/resources/poetics/poettran.htm
- www.iep.utm.edu/a/aris-poe.htm
- Longinus, Cassius. *On the Sublime*. Trans. T.S. Dorsch. London: Penguin, 1965.
- Burke, Edmund. *A Philosophical Enquiry into the Sublime and Beautiful*. London: Penguin, 1998 (pgs. 101-127)
- www.sjsu.edu/faculty/pattern/sublime.html
- www.carleton.ca/philosophy/cusip/v20/n1/magrini.html
- Frye, N, *Anatomy of Criticism*, New Jersey, Princeton University Press, 1973.
- Philip Rice and Patricia Waugh (eds) 1989/2001 *Modern Literary Theory*.
- Arnold Michael Levenson (ed) 1999. *The Cambridge Companion to Modernism*, CUP
- Terry Eagleton, 1983, *Literary Theory: An Introduction*, Basil Blackwell
- Jonathan Culler, 1975, *Structuralist Poetics*. Routledge
- Philip Rice and Patricia Waugh (eds) 1989/2001 *Modern Literary Theory*.
- Arnold Michael Levenson (ed) 1999. *The Cambridge Companion to Modernism*, CUP
- Terry Eagleton, 1983, *Literary Theory: An Introduction*, Basil Blackwell
- Arnold Michael Levenson (ed) 1999. *The Cambridge Companion to Modernism*, CUP
- Philip Rice and Patricia Waugh (eds) 1989/2001 *Modern Literary Theory*.
- Raman Seldon, *Practicing theory and Reading Literature*.
- Sara Mills, 1995, *Feminist Stylistics*, Routledge.
- Helene Keyssar(ed) 1996, *Feminist Theatre and Theory*, New Case Book, Macmillan
- Assignment 1:
Write down feminist critique of "My Last Duchess"
- Assignment 2:
Write down the Marxist critique of "The Reckoning" by Ahmad Nadim Qasmi

Mr. Muhammad Aamir Bukhari

History of English Literature (MA PART 1 Session 2010-12)

(Part 1)

Session 1:

- An overview of history of English Literature

Session 2:

- Medieval Age
- Trends and movements

Session 3:

- Renaissance
 - a. Factors responsible for Renaissance in England
 - b. Socio-political situation of England and its impact on literature
 - c. Trends and movements in literature

Session 4:

- University wits

Session 5:

- Puritan Age
 - a. Milton's Poetry- Themes and style

Session 6:

- Discussion on Milton's Paradise Lost
- Discussion on sonnets

Session 7:

- The Restoration Age- socio political situation and influences on literature

Session 8:

- Major writers in Restoration Age

Session 9:

- Augustan Age
- Pope as the major writer in the era

Assignment 1:

What were the literary features during Medieval Age.

(Part 2)

Session 10:

- Romantic Age
 - a. Trends in Romantic Age
 - b. Romantic revival- characteristics

Session 11:

1. Important poets

Session 12

- Victorian Age- Features of Literature in Victorian Age

Session 13:

1. Major novelists and their works

Session 14:

- The Modern Age
- Movements in literature

Session 15:

Major poets and their works

Session 16:

1. Modern prose- characteristics and movements
2. Modern Drama

Session 17:

Modern literary criticism

The Postmodern Age

Session 18:

- Postcolonial Literature- Trends and writers

Suggested Reading:

Fowler, Alan, *A History of English Literature*, US, Harvard University Press, 1987

Rogers, Pat (edit) *The Oxford History of English Literature*. Oxford, Oxford University Press

Assignment 2:

Discuss Bernard Shaw as a Modern Dramatist

TESOL

Miss Razia Shabir (MA PART 1 Session 2010-12)

This paper aims at introducing theories of language and their application in the teaching of English in Pakistan. The first section introduces theories of language learning and, the following sections focus on their applications in the teaching of English as second/foreign language and literature.

Session I

Theories

- Behaviourism
 - Mentalism
 - Monitor Model

Session 2

Methods and Approaches

- Grammar-Translation
- Direct Method
- **Session 3**
- Audio-lingual Method
- **Session 4**
- Communicative

Session 5

Teaching Language Skills

- Listening Skills
- **Session 6**
- Speaking Skills
- **Session 7**
- Reading Skills
- **Session 8**
- Writing Skills
- **Session 9**
- Integrated Approach

Assignment 1

Which of the methods you would like to exploit in traditional Pakistani context? Explain in detail giving suitable examples.

Session 10

Teaching of Literature

Poetry

Session 11

Drama

Session 12

Fiction

Session 13

Testing and Evaluation

Testing of Language Skills

Session 14

Writing Test items

Session 15

Practicum in Language Teaching

Lesson Planning

Session 16

Micro Teaching

Session 17

Classroom Management

Session 18

- Innovations in classroom

Assignment 2

How can we improve the speaking skill of Pakistani students? Suggest suitable activities.

Reading List

Dudley-Evans, T., and St John, M. (1998) *Developments in ESP: A multi-disciplinary approach*. Cambridge: Cambridge University Press.

Gower, R., Phillips, D., and Walters, S. (2005) *Teaching Practice: A Guide for Teachers in Training*. Macmillan ELT.

Harmer, J. (2001) *The Practice of English Language Teaching* (3rd ed.). Harlow, UK: Pearson Education.

Hughes, A. (1989) *Testing for Language Teachers*. Cambridge: Cambridge University Press

Larsen-Freeman, D. (2000) *Techniques and Principles in Language Learning* (2nd ed.). Oxford: Oxford University Press.

Nunan, D. (1988) *Syllabus Design*. Oxford: Oxford University Press.

Richards, J. C. and T. S. Rodgers (2001) *Approaches and Methods in Language Teaching: A Description and Analysis* (2nd ed). Cambridge: Cambridge University Press.

Rivers, W. M. (1981) *Teaching Foreign-Language Skills* (2nd ed). Chicago: University of Chicago Press.

Showalter, E. (2003) *Teaching Literature*. Oxford: Blackwell

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press Southern Africa (Pty) Ltd, or as expressly permitted by law, or under terms agreed with the appropriate designated reprographics rights organization. English history and literature: A contextual time-frame Analysing poetry Li Ho (791-817) On the Frontier Tu Mu (803-852) The Gate Tower of Ch'i-an City To Judge Han Ch'o at Yang-chou Anonymous (eighth or ninth century) The Viking Terror Geoffrey Chaucer (c.1343-1400) From The Canterbury Tales The Pardoner's Prologue (extracts) Anonymous (fifteenth century) Western. 12: Margaret's Happiness Part 1 13. 13: Margaret's Happiness Part 2 14. There Were No Survivors 15. 15: Simple Things. Next >. Title: M*A*S*H'ed Poetry Author: RHHP Freak A/N: This is a collection of my poems about M*A*S*H. They can be inspired by everything: episodes, quotes, songs etc. First, let's begin with an introduction to it all. M*A*S*H'ed Poetry. Hello and welcome to this fic First: Reviews give me a kick. This is poetry of M*A*S*H I don't think there will be slash. But in poems of love you never know Hopefully my updates won't be slow. I will tr Recent examples include Mona Arshi (MA Poetry 2010) winning the Forward Prize for Best First Collection in 2015, Sam Buchan-Watts (MA Poetry 2014) being named a Faber & Faber New Poet in 2015, Sohini Basak (MA Poetry 2016) winning the Eyewear Publishing Beverly Series Poetry Prize, and Sean Wai Keung (MA Poetry 2016) winning the inaugural Rialto Open Pamphlet Competition 2016. There are coursework submissions for the Poetry Workshop in January and May, each of 12 poems and a critical commentary. Your dissertation consists of approximately 15 poems plus a critical commentary and is submitted in September. The assessment for the Describing Poetry module is a 5,000-word essay or piece of creative-critical work.