

**Course: Major Mandatory
English-Literature 1798-2000**

Semester: II	Credits: 4	Subject Code: AMAJCENG223507	Lectures: 60
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Course Outcomes:

At the end of this course, the learner will be able to:

- CO1 - Understand the background, genre, theories, themes and use of literary devices in the prescribed poetry of Tennyson, Browning and Arnold
- CO2 - Analyse the content, form, historical background, themes and use of literary devices in the prescribed poetry of Eliot, Yeats, Thomas and Heaney
- CO3 - Apply critical concepts to analyse Joseph Conrad: *Heart of Darkness*
- CO4 - Evaluate Samuel Beckett: *Waiting for Godot* based on the various elements of drama

Unit 1: Victorian Poetry

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- Alfred Lord Tennyson: i) "The Defence of Lucknow" ii) "In Memoriam" ["To Sleep Give I my Powers Away"]
- Robert Browning: i) "The Last Ride Together" ii) "Caliban Upon Setebos"
- Matthew Arnold: "Courage"

Unit 2: Modernist Poetry

15

- T. S. Eliot: *The Waste Land* (Section I and II)
- W. B. Yeats: i) "Sailing to Byzantium" ii) "Among School Children"
- Dylan Thomas: "Fern Hill"
- Seamus Heaney: i) "Bogland" ii) "The Tollund Man"

Unit 3: Modernist Fiction

15

- Joseph Conrad: *Heart of Darkness*

Unit 4: Modernist Drama

15

- Samuel Beckett: *Waiting for Godot*

Recommended Text Books:

- Negri, Paul, editor. *English Victorian Poetry: An Anthology*. New York: Dover Publications, 1999.
- Conrad, Joseph. *Heart of Darkness and Other Stories*. Great Britain: Wordsworth Classics, 1999.
- Beckett, Samuel. *Waiting for Godot*. Edited by G J V Prasad, New Delhi: Faber and Faber Limited, 2012.

Reference Books:

- Culler A. Dwillight (1977). *The Poetry of Tennyson*. New Haven & London: Yale Univ.

Board of Studies	Department	Name	Signature
Chairperson (HoD)	English	Dr. Snober Sataravala	<i>J.J. Sataravala</i>



- Press.
- Pitt Valerie (1962). *Tennyson Laureate*. London: Barrie & Rockliff.
 - Turner Paul (1976). *Tennyson*. Boston & London: Routledge & Kegan Paul.
 - Drew, Philip. *The Poetry of Robert Browning: A Critical Introduction*. (Methuen, 1970)
 - Hudson, Gertrude Reese. *Robert Browning's Literary Life from First Work to Masterpiece*. (Texas, 1992)
 - Litzinger, Boyd and Smalley, Donald (eds.) *Robert Browning: The Critical Heritage*. (Routledge, 1995)
 - Kenneth Allott (ed.). *The Poems of Matthew Arnold* (London and New York: Longman Norton, 1965)
 - Renzo D' Agnillo. *The Poetry of Matthew Arnold* (Rome: Arcane, 2005)
 - Professors Chauncey Brewster Tinker and Howard Foster Lowry. *The Poetry of Matthew Arnold: A Commentary* (New York: Oxford University Press, 1940)
 - Madge V. M. *The Knight and the Saint: A Study of T. S. Eliot's Development*. Jaipur: Book Enclave, 2004.
 - Kenner, Hugh. *The Invisible Poet: T. S. Eliot*. (1969)
 - Maxwell, D. E. S. *The Poetry of T. S. Eliot*. Routledge and Keagan Paul. (1960).
 - North, Michael (ed.) *The Waste Land* (Norton Critical Editions). New York: W.W. Norton, 2000.
 - Raine, Craig. *T. S. Eliot*. Oxford University Press (2006)
 - Jeffares, A Norman (1968). *A Commentary on the Collected Poems of W. B. Yeats*. Stanford University Press Pritchard,
 - William H. (1972). *W. B. Yeats: A Critical Anthology*. Penguin.
 - Vendler, Helen (2004). *Poets Thinking: Pope, Whitman, Dickinson, Yeats*. Harvard University Press.
 - Bold, Norman (1976). *Cambridge Book of English Verse, 1939-1975*. Cambridge University Press. Ferris, Paul (1989).
 - Dylan Thomas, *A Biography*. New York: Paragon House.

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