

TEMPLATE FOR INDIVIDUAL CO-ORDINATORS

MA SYLLABUS

TITLE OF THE PAPER

SEMESTER	II
PAPER NO	2
PAPER TITLE	MEDIEVAL AND RENAISSANCE DRAMA
PAPER CODE	MENG4102
THEORY/ PRACTICAL	THEORY
NO OF CREDITS	6
COURSE OBJECTIVES	<ol style="list-style-type: none">1. This paper aims to familiarize students with the nature and reach of Medieval and Renaissance English drama.2. The course specifically highlights the University Wits and the works of Shakespeare in order to discuss the changing historical and social contexts within which they were produced, and continue to be performed, and received.3. The texts have been carefully chosen to best reflect the cultural milieu that produced them – with special emphasis laid on explicating the trends initiated, modified and presented by the University Wits, and later perfected by Shakespeare.
LEARNING OUTCOME/S	At the end of the course, the student will: <ol style="list-style-type: none">1. Have a holistic understanding of the intellectual, philosophical, scientific, and political undercurrents of the Renaissance England through representations of the same in dramas.2. Be well-versed in the features of Medieval and Renaissance drama so as to be able to analyse each drama from multiple, relevant perspectives.3. Be armed with a solid foundation in these areas, so as to be better prepared for further research in the field.
SYLLABUS	<u>MODULE 1 : MEDIEVAL AND RENAISSANCE DRAMA (EXCLUDING SHAKESPEARE)</u> <i>Kyd: The Spanish Tragedy</i> <i>Marlowe: The Jew of Malta/ Tamburlaine the Great, I & II</i> <i>Jonson: Volpone/ The Alchemist/ Every Man in His Humour</i> <i>Webster: The White Devil</i> <i>Beaumont & Fletcher: Philaster</i> <i>Shirley: The Cardinal</i> <u>MODULE 2 : SHAKESPEARE</u> <i>Comedy: As You Like It/ The Merchant of Venice</i>

	<p>Tragedy: <i>King Lear/ Hamlet/ Othello</i> Dramatic Romances: <i>The Tempest/ The Winter's Tale</i> Historical plays: <i>Richard II/ Henry IV Parts I & II</i> Roman Plays: <i>Antony & Cleopatra/ Julius Caesar</i></p>
READING LIST	<ul style="list-style-type: none"> • E.K. Chambers, <i>William Shakespeare: A Study of Facts and Problems</i> • Jean Wilson, <i>The Archaeology of Shakespeare</i> • G.E. Bentley, <i>The Jacobean and Caroline Stage</i>, Oxford • O.J. Campbell and E.G. Quinn, (eds.) <i>A Shakespeare Encyclopaedia</i> • Julia Briggs, <i>This Stage-Play World</i>, Oxford • E.M.W. Tillyard, <i>The Elizabethan World Picture</i> • M.C. Bradbrook, <i>Themes and Conventions of Elizabethan Tragedy</i> • M.C. Bradbrook, <i>The Growth and Structure of Elizabethan Comedy</i> • Stephen Greenblatt, <i>Renaissance Self-Fashioning</i> • Ronald W. Vince, <i>Ancient and Medieval Theatre: A Historiographical Handbook</i> • Richard Beadle & Alan J. Fletcher (eds), <i>The Cambridge Companion to Medieval English Theatre</i> • Peter Brown (ed), <i>A Companion to Medieval English Literature and Culture, c.1350- c.1500</i> • Andrew Gurr, <i>The Shakespearean Stage : 1574-1642</i> <p>(Additional material/list to be provided by the course instructor)</p>
SEMINARS/ PRESENTATIONS	
EVALUATION	<p>End Semester examination paper format: 80 marks</p> <ul style="list-style-type: none"> • Module 1: Long answers - 2x20 = 40 marks • Module 2: Long answers - 2x 20 = 40 marks • Internal assessment: Class test / Assignment (15+5)