

MA SYLLABUS**TITLE OF THE PAPER: 17th & 18th Century Drama and Fiction**

SEMESTER	2
PAPER NO	6
PAPER TITLE	17 th & 18 th Century Drama and Fiction
PAPER CODE	MENG4202
THEORY/ PRACTICAL	Theory
NO OF CREDITS	6
COURSE OBJECTIVES	The course has been designed to introduce students to the drama, the novel, and the non-fictional writing of the Seventeenth and Eighteenth Century. Within the larger context of the social background and literary culture of the Restoration and the Neoclassical Period, a study of representative texts will foster critical thinking about the forms, genres and techniques characteristic of the age.
LEARNING OUTCOME/S	The student will gain a perspective on the special nature of Restoration and Eighteenth-Century drama, the rise of the novel and the importance of non-fiction prose. They will also appreciate the social, philosophical and literary preoccupations of the age and the forms developed to suit its critical, satirical and rational temper.
SYLLABUS	<p>Module I: Drama: Congreve: <i>The Way of the World</i> Wycherley: <i>The Country Wife</i> Dryden: <i>All for Love</i> Gay: <i>The Beggar's Opera</i>/ Sheridan: <i>The Rivals</i></p> <p>Module II: Prose: Swift: <i>Gulliver's Travels</i> Periodical essays: Addison and Steele: Selections from <i>The Spectator</i> and <i>The Tatler</i> Bunyan: <i>The Pilgrim's Progress</i> Johnson: <i>Lives of the Poets</i> (Selections)/ <i>A Journey to the Western Isles of Scotland</i> (Selections) Boswell: <i>London Journal</i> Paine: <i>Rights of Man</i></p> <p>Module III: Novel: Behn: <i>Oroonoko</i> Defoe: <i>Moll Flanders</i> Richardson: <i>Pamela</i> Fielding: <i>Tom Jones</i> Burney: <i>Evelina</i> Walpole: <i>The Castle of Otranto</i>/ Lewis: <i>The Monk</i> Walter Scott: <i>The Heart of Midlothian</i> Jane Austen: <i>Mansfield Park</i> / <i>Northanger Abbey</i></p>
READING LIST	Dryden, 'Of Heroic Plays'; <i>Essay of Dramatic Poesie</i> Collier, <i>A Short View of the Immorality and Profaneness of the English Stage</i> Goldsmith, 'An Essay on the Theatre ; Or, A Comparison Between Laughing and Sentimental Comedy'

	<p>Lamb, 'On the Artificial Comedy of the Last Century'</p> <p><i>Revels History of English Drama</i> (relevant volumes)</p> <p>Louis Bredvold, <i>The Literature of the Restoration and the Eighteenth Century</i></p> <p>Bonamy Dobrée, <i>Restoration Comedy, 1660-1720</i></p> <p>Bonamy Dobrée, <i>Restoration Tragedy, 1660-1720</i></p> <p>J.L.Styan, <i>Restoration Comedy in Performance</i></p> <p>Ian Watt, <i>The Rise of the Novel</i></p> <p>J.H. Wilson, <i>A Preface to Restoration Drama</i></p> <p>Wiley, Basil, <i>The Eighteenth-Century Background</i></p> <p>Colley, Linda, <i>Britons: Forging the Nation 1707-1837</i></p> <p>Richetti, John, <i>The Cambridge Companion to Daniel Defoe</i></p> <p>Bloom, Harold, Ed., <i>Modern Critical Views: Daniel Defoe</i></p> <p>Spector, Robert Donald, <i>Essays on the Eighteenth Century Novel</i></p> <p>Boardman, Michael M., <i>Defoe and the Uses of Narrative</i></p> <p>Hill, Bridget, Women, <i>Work and Sexual Politics in Eighteenth-Century England</i></p>
SEMINARS/ PRESENTATIONS	The Restoration Stage – The Royal Society – Satire – Class and the Novel – Picaresque – Women Novelists
EVALUATION	<p>End Semester examination paper format: 80 marks, 3 hrs</p> <p>Module I: Essay type questions 1 x 30</p> <p>Module II: Essay type questions 1 x 20</p> <p>Module III: Essay type questions 1 x 30</p> <p>Internal assessment: 20 marks</p>