MA SYLLABUS

TITLE OF THE PAPER: Victorian and Modern Poetry (1832-1945) and Early 20th Century Drama

SEMESTER	3
PAPER NO	10
PAPER TITLE	Victorian and Modern Poetry (1832-1945) and Early 20th Century Drama
PAPER CODE	MENG4302
THEORY/ PRACTICAL	Theory
NO OF CREDITS	6
COURSE OBJECTIVES	The object of this course is to renew interest in and acquaintance with Victorian poetry, to understand why it is so ubiquitous in the period and how it dealt with key issues and practices of almost every aspect of social, cultural and political life. The course is intended also to survey the history of Victorian poetics as it attempts to give voice to doubt and to the oppressed, to inspire and stimulate, to reassure, and to confront problems endemic to the age. The balancing objective is to understand the aesthetics of this poetry so as to discover the special pleasure and instruction it offered to its readers. The second module will allow an examination of the poetic line of continuity and disruption between Victorian poetry and Modern poetry, examining the formal inventiveness and experimentation of this body of verse that emerges out of the ferment of intellectual and artistic movements and manifestos, the fragmentation and alienation of an urban world, and the growing political climate of anxiety. The final module examines the intellectual and aesthetic repercussions of the age in the theatre, the influence of European models and the creation of a new drama and a new dramatic idiom.
LEARNING OUTCOME/S	Through the mediation of this course, the student will learn to evaluate Victorian and Modern poems contextually and so understand how they might carry significant cultural and social values. The student will also learn to analyse poetic texts in terms of genre, linguistic practices, poetic aesthetics and to conduct critical theoretical conversations to arrive at original interpretations and assumptions. The student will be trained in the art of reading Modern poetry and, equipped with an understanding of the intellectual and poetic practices of the evolving theatre, in establishing necessary protocols of reading Modern drama.
SYLLABUS	*For Modules I and II the selection of poets and poems to be taught will be made by the course instructor* Module I VICTORIAN POETRY Introduction to Victorian Poetry Alfred Tennyson: *In Memoriam (selections)* Robert Browning: "Fra Lippo Lippi", "The Bishop Orders His Tomb at St. Praxed's Church", "Andrea Del Sarto", "Abt Vogler", "Caliban upon Setebos" Matthew Arnold: "Dover Beach"; "The Scholar-Gypsy"; "Thyrsis"; "Stanzas from the Grand Chartreuse" Elizabeth Barrett Browning: "The Cry of the Children"; "Bertha in the Lane"; "The Runaway Slave at Pilgrim's Point"; "How Do I Love Thee?"; "Bianca Among the Nightingales" Dante Gabriel Rossetti: "The Blessed Damozel"; "Jenny"; "The Portrait" ("This is her picture as she was")

Gerard Manley Hopkins: "The Windhover"; "Pied Beauty"; "Felix Randall"; "I wake and feel the fell of dark, not day"; "Thou art indeed just, Lord"; "The Wreck of the Deutschland"

Module II
MODERN POETRY

Introduction: Modern Poetry 1890-1945: an overview
Modernisms: Aesthetics, Politics and Culture
(Selected illustrations from the poetry and prose of Symons, Pound, T.S. Eliot, Yeats, Auden, the War poets and Women modernists)

W.B. Yeats: "Down by the Salley Gardens"; "The Lake Isle of Innisfree"; "Easter 1916"; "Sailing to Byzantium"; "The Tower"; "Byzantium"; "The Circus Animals' Desertion" *(the selection of poems may be altered or added to by the course instructor)*
Charlotte Mew: "Fame" ; "The Quiet House"; "À Quoi Bon Dire"; "Monsieur Qui Passe"; "The Trees Are Down"
Edward Thomas: "Adlestrop"; "Aspens"; "Out in the Dark"
D. H. Lawrence: "Song of a Man Who Has Come Through"; "Bavarian Gentians"; "Hum bird"; "Snake"
T. S. Eliot: "The Waste Land"; "Little Gidding"; "Ash Wednesday"
W. H. Auden*:* "In Memory of W. B. Yeats"; "Under Sirius"; "Spain" ; "September 1, 1939", "Paysage Moralisé"
Stephen Spender: "In railway halls"; "The Pylons"; "I think continually of those who were truly great"; "Port Bou"; "Ultima Ratio Regum"
Louis MacNeice: "Prayer Before Birth"; "Snow"; "London Rain"; "Sunday Morning"; "The Sunlight on the Garden"
Dylan Thomas: "Fern Hill"; "Once below a time"; "Do not go gentle into that good night"; "In My Craft or Sullen Art"; "A Refusal to Mourn the Death, by Fire, of a Child in London"; "And death shall have no dominion"

Module III
Modern Drama
(Any one play to be taught)

Bernard Shaw: *Man and Superman; Saint Joan; Major Barbara.*
T.S Eliot: *Murder in the Cathedral; The Family Reunion*
J M Synge*: The Playboy of the Western World*

READING LIST	Isobel Armstrong, *Victorian Poetry: Poetry, Poets and Politics* Malcolm Bradbury and James McFarlane, eds., *Modernism:1890-1930* Joseph Bristow ed.*, The Cambridge Companion to Victorian Poetry.* J. H. Buckley, *The Victorian Temper* Peter Childs, *Modernism* Alex Davis & Lee M. Jenkins*, A History of Modernist Poetry* Jane Dowson and Alice Entwistle: *A History of Twentieth-Century British Women's Poetry.* Richard Ellmann and Charles Feidelson eds., *The Modern Tradition: Backgrounds of Modern Literature* Sandra Gilbert and Susan Gubar, *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.* Peter Howarth, *British Poetry in the Age of Modernism* Samuel Hynes, *The Auden Generation* Angela Leighton, *Victorian Women Poets: Writing Against the Heart* Paul Turner, *English Literature, 1832-1890:Excluding the Novel (The Oxford History of English Literature)*

	Simon Trussler, *Twentieth Century Drama* W. B. Worthen, *Modern Drama and the Rhetoric of Theatre* David Krasner, *A History of Modern Drama Vol 1* Jan McDonald, *The 'New Drama' 1900–1914: Harley Granville Barker, John Galsworthy, St John Hankin, John Masefield.* Glenda Leeming, *Poetic Drama*
SEMINARS/ PRESENTATIONS	Poetry and Science – Victorian Women Poets – The City – The Celtic Twilight – Poetic Drama – The Play of Ideas
EVALUATION	End Semester Examination paper format: 80 marks, 3 hrs Module I: 1 x 20= 20 Module II: 2 x 20= 40 Module II: 1 x 20 = 20 Internal assessment: 20 marks