

**SYLLABUS FOR Ph.D (English) ADMISSION TEST 2017-18**

Faculty/ Department	Syllabus
Faculty of Arts	
Department of English	<p><b>RESEARCH METHODOLOGY</b></p> <p>Types of Research: Qualitative and Quantitative Research, Ethics of research, Review of literature, Locating and consulting sources, Reliability of sources, Documenting sources Endnote, Footnote, MLA seventh &amp; eighth editions and APA style, Mechanics of writing, Academic Reading and Writing, Theoretical perspective in research, Data Collection Techniques: Survey, Questionnaire, Interview.</p> <p><b>ELIZABETHAN AND JACOBAN DRAMA</b></p> <p>Kyd : <i>The Spanish Tragedy</i>  Webster : <i>The Duchess of Malfi</i>  Marlowe: <i>Dr. Faustus</i>  Ben Jonson : <i>The Alchemist</i></p> <p><b>ELIZABETHAN AND JACOBAN PROSE</b></p> <p>Sidney: <i>An Apologie for Poesie</i>  Bacon : Essays : 'Of Truth', 'Of Revenge', 'Of Death', 'Of Studies', 'Of Adversity'  Bunyan: <i>The Pilgrim's Progress</i>  Robert Burton : <i>The Anatomy of Melancholy (Selections)</i></p> <ol style="list-style-type: none"> <li>1. The Author's Abstract of Melancholy (Rhymed)</li> <li>2. God, a Cause of Melancholy (Member 3, Subsect 1)</li> <li>3. Sorrow, a Cause of Melancholy (Member 3, Subsect 4)</li> <li>4. Fear, a Cause of Melancholy (Member 3, Subsect 5)</li> <li>5. Education, a Cause of Melancholy (Member 4, Subsect 2)</li> </ol> <p><b>SHAKESPEARE</b></p> <p><i>Twelfth Night</i>  <i>Henry IV Part I</i>  <i>Hamlet</i>  <i>Measure for Measure</i>  <i>King Lear</i>  <i>The Winter's Tale</i>  Shakespeare Criticism  Johnson and Coleridge  Extracts from <i>Shakespeare Criticism: A Selection</i>,  ed. D. Nichol Smith  (ii) Trends in Shakespeare Criticism-Bradley and after: L. C. Knights, G. Wilson Knight, R. B. Heilman, D. G. James, Irving, Ribner, Terry Eagleton,</p> <p><b>RESTORATION AND EIGHTEENTH CENTURY POETRY</b></p> <p>Dryden: <i>MacFlecknoe</i>  Pope : <i>The Rape of the Lock – first 3 cantos</i>  Gray: 'Elegy Written in a Country Churchyard'  <i>The Progress of Poesy</i>  Collins : <i>To Evening</i>  Blake : <i>Songs of Experience</i>  'Introduction', 'Earth's Answer', 'The Tyger', 'The Little Vagabond', 'The Voice of the Ancient Bard', 'My Pretty Rose-Tree', 'Ah, Sun-Flower', 'A Little Boy Lost', 'London', 'The Chimney-Sweeper'  The remaining poems of <i>Songs of Experience</i> are for non-detailed study</p> <p><b>RESTORATION AND EIGHTEENTH CENTURY PROSE</b></p> <p>Selections from <i>The Spectator</i>  The following eight essays:  Addison 'The Spectator's Account of Himself'  'Sir Roger at Home'  'Character of Will Wimble'</p>

'Sir Roger at Church'  
'Rural Manners'  
Steele 'The Coverley Household'  
'Sir Roger's Ancestors'  
'Of the Club'  
Swift: \**Gulliver's Travels* (Only Book I for detailed study)  
Congreve: *The Way of the World*  
Daniel Defoe: *Robinson Crusoe*  
Sheridan: *The Rivals*

#### **POETRY OF THE ROMANTIC AGE**

Wordsworth: *The Prelude* (1805) Bk. I  
(ed. Selincourt)  
*Tintern Abbey*  
*Lucy Poems*  
1. 'She dwelt among the untrodden ways'  
2. 'Three years she grew in sun and shower'  
Coleridge: *The Rime of the Ancient Mariner*  
*Kubla Khan*  
Byron: *Childe Harold's Pilgrimage* (Cantos 1-4)  
'When we two parted'  
'She walks in Beauty'  
'Stanzas for Music'  
'Sonnet on Chillon'  
Shelley: *The Mask of Anarchy*  
*Adonais*,  
'Ode to the West Wind'  
Keats: *Endymion, Book I*  
'Ode on a Grecian Urn'  
'Ode to Autumn',  
'Ode to a Nightingale'

#### **POETRY OF THE VICTORIAN AGE**

Tennyson : The following poems:  
*The Lotus Eaters*  
*The Palace of Art*  
*The Two Voices*  
'Ulysses'  
*In Memoriam*  
Browning: 'Andrea delSarto'  
'The Last Ride Together'  
'Rabbi ben Ezra'  
'Porphyria's Lover'  
Arnold: 'Dover Beach'  
'To Marguerite' (Yea, in the sea of life)  
'Shakespeare'  
'The Scholar-Gipsy'  
Hopkins: 'The Windhover'  
'The Starlight Night'  
'No worst, there is none'

#### **PROSE AND FICTION OF THE ROMANTIC AGE**

Scott : *The Heart of Midlothian*  
Jane Austen : *Persuasion*  
Hazlitt: *Selections*  
(ed. G. Sampson)  
The following essays :  
'My First Acquaintance with Poets',  
'On Going a Journey'  
'On Reading Old Books'  
Lamb : *Essays of Elia*  
'Dream Children '  
'Mackery End in Herfordshire'

'Poor Relations'  
'Old China'

### **PROSE AND FICTION OF THE VICTORIAN AGE**

Dickens : *David Copperfield*  
Thackeray: *Vanity Fair*  
George. Eliot : *Middlemarch*  
Pater: *Appreciations* : (only two essays)  
'Style',  
'Coleridge'  
Ruskin : *Unto this Last*  
Oscar Wilde : *The Importance of Being Earnest*

### **POETRY FROM CHAUCER TO SHAKESPEARE**

Chaucer : The General Prologue to *The Canterbury Tales*  
*The Pardoner's Tale*  
*The Knight's Tale*  
Spenser : *The Faerie Queen*, Book I  
(Cantos I – V for detailed study)  
Shakespeare : Sonnets Nos. 17, 20, 23, 27, 30, 42, 55, 64, 66,86, 116, 125, 130.

### **POETRY FROM DONNE TO MILTON**

Donne :The following poems from Helen Gardener's anthology:  
*The Metaphysical Poets* (Penguin)  
'The Good Morrow'  
'The Flea'  
'The Sunne Rising'  
'The Canonization'  
'The Relique'  
'This is my play's last scene'  
Andrew Marvell : 'To His Coy Mistress'  
'On a Drop of Dew'  
'The Garden'  
George Herbert : 'The Agonie'  
The Collar'  
'Jordan' (I)  
Crashaw:'A Hymne of the Nativity'  
Milton : *Paradise Lost* Book I and II (Book I for detailed study)

### **MODERN BRITISH LITERATURE UPTO 1950**

Yeats: Selections from Palgrave's  
*The Golden Treasury* (1965 edition, OUP)  
'No Second Troy'  
'The Second Coming'  
'Sailing to Byzantium'  
'Leda and the Swan'  
'Byzantium'  
T.S. Eliot :*The Love Song of J. Alfred Prufrock*  
*The Waste Land*  
Auden : Selections from *Modern Verse*,  
(The World's Classics Series)  
'Muses de Beaux Arts'  
'The Shield of Achilles'  
Lullaby: 'Lay your Sleeping Head My Love'  
Spender : Selections from *Modern Verse*,  
(The World's Classics Series)  
'The Landscape Near an Aerodrome'  
'The Prisoners'  
'The Express'  
Shaw : *Man and Superman*  
Syngé : *Riders to the Sea*  
D.H. Lawrence : *Sons and Lovers*

Conrad : *Heart of Darkness*  
James Joyce : *A Portrait of the Artist as a Young Man*

### **MODERN BRITISH LITERATURE AFTER 1950**

Philip Larkin : 'Poetry of Departures'  
'Tods Revisited'  
'Mr Bleany'  
'Churchgoing'  
Ted Hughes : 'Hawk Roosting'  
'Thought Fox'  
'Hawk in the Rain'  
Seamus Heaney : 'Traditions'  
'Punishment'  
'The Railway Children'  
Angus Wilson : *Late Call*  
Paul Scott: *Staying on*  
John Fowles : *The French Lieutenant's Woman*  
Harold Pinter : *The Birthday Party*  
Arnold Wesker : *Chicken Soup with Barley*  
Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

### **LITERARY CRITICISM**

Aristotle: *Poetics* (Butcher's Translation).  
Dryden : 'Essay of Dramatic Poesie'  
Wordsworth : Preface to *The Lyrical Ballads* (1800 Edition)  
Coleridge : *Biographia Literaria*, Chapter XIII  
Arnold : 'The Function of Criticism in Modern Times'  
T.S. Eliot : 'Tradition and Individual Talent'  
'The Metaphysical Poets'  
(A) Basic Concepts of Practical Criticism  
I.A. Richards: *The Four Kinds of Meaning*  
Basic Concepts of New Criticism  
Cleanth Brooks : *The Language of Paradox*  
(B) Practical Criticism  
(Unseen Poetry and/or Prose extracts)

### **CONTEMPORARY LITERARY THEORY**

A). Conceptual Framework of Contemporary Literary Theory: Historical Background (Literary Criticism and Literary Theory, Literature and Experience, Literary Tradition, Literary Production and Consumption), Philosophical Background (brief introduction to concepts of Russian Formalism, Empiricism, Phenomenology, Linguistic Determinism, Intention and meaning, Author, text and reader).  
B). Debates, controversies and arguments in the 1980s; the English Synthesis; the weakening of the English Synthesis: Impact of theory on English Studies.  
A). Structuralism: Language & Literature as Structure; Structuralist Narratology; implications of Structuralism for the study of literature.  
B). Deconstruction: Critique of logocentricism ; undecidability of meaning; difference and dissemination; American deconstruction.  
C). Psychoanalytic Theory: Discovery of the Unconscious: Freud; Deviations from Freudian mapping of the Unconscious: Jung and Otto Rank: Ego-centrist approach to theory and practice of psychoanalysis: the American School; Lacan and his revolt against ego-centrist psychoanalysis.  
A). New Historicism: The culture scape of American; conditions necessitating the deviation from historicism and dialectical materialism; the theory.  
B). Cultural Materialism: The culture scape of Europe; impact of World Wars and Fascism; the theory.  
C). Feminism: Relationship of theory to Feminism; critique of androcentricism, gynocriticism.