

Diamond Harbour Women's University

Syllabus for M.A. in English

[Each course carries 50 marks. Total – 1000 marks]

SEMESTER I

1.1 - Old English and Middle English Literature

Compulsory Text

Chaucer, *General Prologue to the Canterbury Tales* / *The Nun's Priest's Tale* / *The Knights Tale* (any one)

Optional Texts (any three units from the following four units)

Old English lyrics: *The Wanderer*, *The Seafarer*, *Deor's Lament*, *The Wife's Lament*, *The Husband's Message*, *Wulf and Eadwacer*.

Old English religious poetry: Caedmon's *Genesis B*; *The Dream of the Rood*.

Middle English Drama: *Everyman*.

Middle English Poetry: Either *Pearl*, *Purity*, *Patience* Or *Sir Gawain and the Green Knight*

1.2 - Renaissance to the English Revolution: Poetry

Compulsory Text

Milton, *Paradise Lost* Book IV/ Book IX (any one)

Optional Texts (any three units from the following four units)

Shakespeare's Sonnets: 20, 33, 60, 73, 80, 116, 128, 129, 130, 144

Sonnets by Poets other than Shakespeare: Any two sonnets each from Wyatt, Surrey, Sidney, Spenser, Daniel.

Metaphysical Poetry: Any 4 poems from Donne & any two poems each from Marvell, Herbert, Vaughan.

Prose: Thomas More, *Utopia* (selections) / Milton, *Areopagitica* (selections) (any one)

1.3 - Renaissance to the English Revolution: Drama

Compulsory Text

Shakespearean Tragedy – *King Lear/Hamlet/Othello* (any one)

Optional Texts (any three units from the following four units)

Shakespearean Comedy / Last Plays – *The Merchant of Venice/Measure for Measure/The Tempest* (any one)

Shakespeare's History Plays / Roman Plays – *1Henry IV/Richard II/Richard III / Antony and Cleopatra* (any one)

Marlow, *Dr. Faustus* / Webster, *The Duchess of Malfi*/ Middleton and Rowley, *The Changeling* (any one)

Ben Jonson, *Volpone*/ Dekker, *The Shoemaker's Holiday*/ Beaumont and Fletcher, *Philaster* (any one)

1.4 - Restoration and Augustan Periods: Poetry and Drama

Compulsory Text

Dryden, *Absalom and Achitophel*, Part I

Optional Texts (any three units from the following four units)

Pope, 'Epistle to Dr Arbuthnot' / 'Epistle to Augustus' (any one)

Steele, *The Conscious Lovers* / Cumberland, *The West Indian* (any one)

Congreve, *The Way of the World* / Gay, *The Beggar's Opera* (any one)

Dryden, *All for Love* / *Aurangzebe* (any one)

1.5 - Restoration and Augustan Periods: Prose

Compulsory Text

Swift, *Gulliver's Travels* Books I and IV

Optional Texts (any three units from the following four units)

Defoe, *Robinson Crusoe*/*Moll Flanders* (any one)

Fielding, *Tom Jones/ Joseph Andrews* (any one)

Aphra Behn, *Oroonoko/ Sterne, Tristram Shandy* (any one)

Either Addison and Steele, Any 6 essays from *The Spectator* or Dr. Johnson, 'Life of Cowley' and 'Life of Milton'

SEMESTER II

2.1 – Pre-Romantic and Romantic Poetry

Compulsory Text

Blake, *Songs of Innocence and Songs of Experience*

Optional Texts (any three units from the following four units)

Wordsworth, *The Prelude* Book I / Book IX (any one)

Coleridge, 'The Ancient Mariner', 'Christabel Part I', 'Frost at Midnight'

Shelley, *Prometheus Unbound* Books I and IV

Keats, 'Ode to Psyche', 'Ode on a Grecian Urn', 'The Eve of St. Agnes'

2.2 – Pre-Romantic and Romantic Prose

Compulsory Text

Jane Austen, *Emma / Mansfield Park / Northanger Abbey* (any one)

Optional Texts (any three units from the following four units)

Walpole, *The Castle of Otranto* / Beckford, *Vathek* (any one)

Hazlitt, *The Spirit of the Age* (selections) / De Quincey, *Confessions of an Opium-Eater* (any one)

Mary Shelley, *Frankenstein/ Thomas Love Peacock, Nightmare Abbey* (any one)

Scott, *Rob Roy/ Maria Edgeworth, Castle Rackrent/ Frances (Fanny) Burney, Cecilia* (any one)

2.3 – Victorian Poetry

Compulsory Text

Tennyson, *In Memoriam* (Sections 1, 7, 50, 54, 55, 56, 88, 119, 121, 130)

Optional Texts (any three units from the following four units)

Browning, ‘Fra Lippo Lippi’, ‘Andrea Del Sarto’

Arnold, ‘To Marguerite’, ‘The Scholar Gipsy’, ‘Thyrsis’

Christina Rossetti, ‘Goblin Market’

Hopkins, ‘The Windhover’, ‘Felix Randall’, ‘God’s Grandeur’, ‘The Wreck of the Deutschland’

2.4 – Victorian Prose

Compulsory Text

Dickens, *Dombey and Son/ Bleak House* (any one)

Optional Texts (any three units from the following four units)

Mrs Gaskell, *North and South/ Disraeli, Sybil* (any one)

Charlotte Brontë, *Jane Eyre/Emily Brontë, Wuthering Heights* (any one)

Arnold, *Culture and Anarchy*

Hardy, *Tess of the D’Urbervilles/ Jude the Obscure* (any one)

2.5 - Optional Paper: Either (A) American Literature or (B) Indian Writing in English

(A) American Literature

Any four of the following units to be offered:

Non-fiction: Emerson, ‘The American Scholar’, Thoreau, *Walden* (Chapters 2 & 16), Lincoln, ‘The Gettysburg Address’ and ‘Emancipation Proclamation’, Martin Luther King, Jr, ‘I have a Dream’

Poetry: From *The Penguin Book of American Verse* ed. Geoffrey Moore (2013)– Any two poems each by Emily Dickinson, Wallace Stevens, Denise Levertov, Adrienne Rich, Gary Snyder

Fiction: Hawthorne, *The Scarlet Letter*/Melville, *Moby Dick*/ Hemingway, *For Whom the Bell Tolls*/Henry James, *The Ambassadors*/ Salinger, *The Catcher in the Rye* (any one)

Drama: O'Neill, *Desire under the Elms*/ Tennessee Williams, *A Streetcar Named Desire*/ Miller, *Death of a Salesman*/ Lorraine Hansberry, *Raisin in the Sun*/ Edward Albee, *Who's Afraid of Virginia Woolf?* (any one)

African American and Multicultural Fiction: Ralph Ellison, *The Invisible Man*/ Toni Morrison, *Beloved*/ Jhumpa Lahiri, *The Namesake*/ Amy Tan, *The Joy Luck Club* (any one)

(B) Indian Writing in English

Any four of the following units to be offered:

Non-fiction: Tagore, from *Nationalism* ('Nationalism in the West'), A.K. Ramanujan, 'Is there an Indian Way of Thinking?', R.K. Narayan, 'Toasted English', Salman Rushdie, 'Imaginary Homelands' (from *Imaginary Homelands*)

Poetry: From *Ten Twentieth-Century Indian Poets* ed. R. Parthasarathy (OUP, Delhi) – Any two poems each by Nissim Ezekiel, Keki N. Daruwalla, Jayanta Mahapatra, R. Parthasarathy, A.K. Ramanujan

Fiction (pre-1980): Bankimchandra, *Rajmohan's Wife*/ R.K. Narayan, *The Vendor of Sweets*/ Raja Rao, *Kanthapura*/ Mulk Raj Anand, *Untouchable* (any one)

Fiction (post-1980): Rushdie, *Midnight's Children*/ Amitav Ghosh, *The Hungry Tidel*/ Arundhati Roy, *The God of Small Things*/ Kiran Desai, *The Inheritance of Loss* (any one)

Drama: Asif Currimbhoy, *Goa*/ Manjula Padmanavan, *Harvest*/ Dattani, *Tara* (any one)

SEMESTER III

3.1 - Modern British Literature up to World War II

Compulsory Text

T.S. Eliot, *The Waste Land* and 'Tradition and the Individual Talent'

Optional Texts (any three units from the following four units)

Yeats, 'Sailing to Byzantium', 'Byzantium', 'Easter 1916', 'The Wild Swans at Coole', 'The Circus Animals' Desertion'; and Auden, 'The Shield of Achilles', 'In Memory of W.B. Yeats'

Lawrence, *Sons and Lovers*/*The Rainbow* (any one)

Woolf, *Mrs Dalloway/To the Lighthouse/Orlando* (any one)

Joyce, *The Dubliners/A Portrait of the Artist as a Young Man* (any one)

3.2 - Modern British Literature after World War II

Compulsory Text

Beckett, *Waiting for Godot*

Optional Texts (any three units from the following four units)

Fiction: Golding, *Lord of the Flies*/Greene, *The Power and The Glory*/ John Fowles, *The French Lieutenant's Woman*/ A.S. Byatt, *Possession* (any one)

Drama: Pinter, *The Birthday Party*/Bond, *Lear*/Shaffer, *Equus*/Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (any one)

Poetry: From Edward Lucie-Smith ed. *British Poetry since 1945* (Penguin, 1986). Any two poems each from Philip Larkin, Ted Hughes, Seamus Heaney, Elizabeth Jennings, Geoffrey Hill

Multicultural British Fiction: Kazuo Ishiguro, *The Remains of the Day*/ Hari Kunzru, *The Impressionist* /Monica Ali, *Brick Lane*/ Caryl Phillips, *Crossing the River* (any one)

3.3 - Literary Theory I

Compulsory Text

Aristotle, *Poetics* (preferably Bywater translation)

Optional Texts (any three units from the following four units)

Horace, *Ars Poetica*/ Longinus, *On the Sublime* (any one)

Sidney, *An Apology for Poetry*/Dryden, *An Essay of Dramatic Poesy* (any one)

Wordsworth, *The Preface to the Lyrical Ballads*/Coleridge, *Biographia Literaria*, Chapters XIII, XIV, XVII, XVIII (any one)

Cleanth Brooks, 'The Heresy of Paraphrase'/Northrop Frye, 'The Archetypes of Literature' (any one; both essays taken from, *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, 2001)

3.4 - Optional Paper: Either (A) Ancient European Classics in English Translation or (B) Latin American Literature in English Translation

(A) Ancient European Classics in English Translation

Any four of the following units to be offered:

Epic: Either Homer, *The Iliad*, Books 1, 23, 24 or Virgil, *The Aeneid*, Books 1, 4, 6.

Poetry: Sappho ('Ode to Venus,' 'To Atthis'), Pindar (*Odes*: Olympia 1 & 2), Ovid ('Love and War'), Horace (*Odes* Book I, Nos.9, 10, 11), Juvenal (*Tenth Satire*, 1st Theme, lines 1-40)

Greek Tragedy (any one dramatist):

Aeschylus, *Agamemnon* / *Eumenides* (any one)

Sophocles, *Oedipus the King* / *Antigone* (any one)

Euripides, *Medea* / *The Bacchae* (any one)

Greek Comedy: Aristophanes, *The Frogs* / *The Clouds* (any one)

Latin Drama: Seneca, *Thyestes* / Plautus, *The Pot of Gold* / Terence, *Eunuch* (any one)

(B) Latin American Literature in English Translation

Any four of the following units to be offered:

Fiction of the Latin American 'Boom': Gabriel Garcia Marquez, *One Hundred Years of Solitude* / Mario Vargas Llosa, *The War of the End of the World* / Carlos Fuentes, *The Old Gringo* (any one)

Later Fiction: Isabel Allende, *The House of the Spirits* / Paulo Coelho, *The Alchemist* / Laura Esquivel, *Like Water for Chocolate* (any one)

Short Stories: Jorge Luis Borges, 'The Aleph', 'The South', 'Borges and I', 'Pierre Menard, Author of the Quixote' and Julio Cortazar, "Continuity of Parks," 'The Condemned Door'

Poetry: 2 poems each by Pablo Neruda, Octavio Paz, Cesar Vallejo, Gabriela Mistral, Giannina Braschi

Non-fictional Prose: José Enrique Rodó, *Ariel* ('Introduction') and Roberto Fernandez Retamar, *Calibán* (chapter entitled 'Caliban: Notes Towards a Discussion of Culture in our America')

3.5 - Optional Paper: Either (A) Modern European Classics in Translation or (B) Language Studies

(A) Modern European Classics in Translation

Any four of the following units to be offered:

Poetry: Any two poems each from Baudelaire, Mallarme, Rilke, Hermann Hesse, Mayakovsky

European Fiction: Kafka, *The Trial*/ Mann, *Death in Venice* /Gide, *Strait is the Gate*/ Calvino, *If On A Winter's Night A Traveller ...* (any one)

Russian Fiction, Tolstoy, *Anna Karenina*/Dostoyevsky, *Crime and Punishment*/ Pasternak, *Doctor Zhivago* (any one)

Drama: Ibsen, *A Doll's House*/ Sartre, *No Exit*/ Garcia Lorca, *Blood Wedding*/Ionesco, *Rhinoceros*/Pirandello, *Henri IV*/ Brecht, *Mother Courage* (any one)

Non-fictional Prose: Albert Camus, *The Myth of Sisyphus*/ Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (any one)

(B) Language Studies

Any four of the following units to be offered:

1. Language Acquisition versus Language Learning
2. Language Learning theories- Behaviourist and Cognitivist Schools
3. Various Approaches and Methods of Language Teaching- Grammar
Translation method, Reading method, Direct method, Audiolingual method,
Situational method, Communicative method, Lexical Approach.
4. Testing and Evaluation- Principles of Evaluation, Types of Tests
5. ELT in contemporary India- Alternative methodology to suit Indian Contexts

SEMESTER IV

4.1- Literary Theory II

All units are compulsory. Essays have been selected from *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, 2001, unless otherwise specified.

1. Marxist Literary Theory: Althusser, from 'Ideology and Ideological State Apparatuses'; Gramsci, 'The Formation of the Intellectuals'; Raymond Williams, 'Literature' (from *Marxism and Literature*); the following terms from Bakhtin's *The Dialogic Imagination*: heteroglossia, dialogism, carnivalesque
2. Psycho-analytical Theory: Freud, 'The Oedipus Complex'; Jung, 'On the Relation of Analytical Psychology to Poetry'
3. Postmodernism: Lyotard,* 'Introduction' (pp. xxiii-xxv) to *The Postmodern Condition*; Baudrillard, from 'The Precession of Simulacra'; Jameson, 'Postmodernism and the Consumer Society'

* The Lyotard piece is available in Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (any edition)

4.2- Literary Theory III

All units are compulsory. Essays have been selected from *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, 2001, unless otherwise specified.

1. Poststructuralism: Derrida,* 'Structure, Sign and Play in the Human Sciences'; Barthes, 'The Death of the Author'; Foucault, 'What is an Author?'
2. Postcolonialism** : Edward Said, 'From *Orientalism*'; Homi Bhabha, 'The *Other* Question'; Aijaz Ahmed, 'The Politics of Literary Postcoloniality'
3. Gender Studies: Simone de Beauvoir, 'Myth and Reality' (from *The Second Sex*); Laura Mulvey, 'Visual Pleasure and Narrative Cinema'; Judith Butler, Preface, *Gender Trouble*

*The Derrida essay is available in Philip Rice and Patricia Waugh ed. *Modern Literary Theory: A Reader* (2nd edition; London: Edward Arnold, 1989), and several other anthologies of literary theory.

** The 'Postcolonialism' selections are from Padmini Mongia ed. *Contemporary Postcolonial Theory: A Reader* (OUP: Delhi, 1997).

4.3- Other Literatures in English. Either (A) Australian and Canadian Literatures or (B) African & Caribbean Literatures in English

(A) Australian and Canadian Literatures

Any four of the following units to be offered:

Australian Fiction: Patrick White, *Voss*/Peter Carey, *Oscar and Lucinda*/ Thomas Keneally, *Schindler's Ark* / Joan Lindsay, *Picnic at Hanging Rock* (any one)

Canadian Fiction: Margaret Atwood, *The Handmaid's Tale*/ Michael Ondaatje, *The English Patient*/ Yann Martel, *Life of Pi*/ Joy Kogawa, *Obasan* (any one)

Australian Poetry: From *The Penguin Anthology of Australian Poetry* ed. John Kinsella (2009) – Any two poems each by Judith Wright, Les Murray, John Kinsella, Banjo Patterson, Lionel Fogarty

Canadian Poetry: From *The Penguin Book of Canadian Verse* ed. Ralph Gustafson (1989) – Any two poems each by Leo Kennedy, Gwendolyn MacEwen, Leonard Cohen, Al Purdy, Robin Skelton

Australian and Canadian Drama: Australian - Jack Davis: *No Sugar*/David Malouf, *Blood Relations*; Canadian – Judith Thompson, *Lion in the Streets*/ Dianne Warren: *Club Chernobyl* (any one play from this group)

(B) African & Caribbean Literatures in English

African Fiction: Chinua Achebe, *Things Fall Apart*/ Nuruddin Farah, *From A Crooked Rib*/ Buchi Emecheta, *The Bride Price*/ Doris Lessing, *The Grass is Singing*/ Coetzee, *Disgrace*/ Nadine Gordimer, *A World of Strangers* (any one)

Caribbean Fiction: V.S. Naipaul, *A House for Mr. Biswas*/ Jean Rhys, *Wide Sargasso Sea*/Wilson Harris, *The Palace of the Peacock*/ Edwidge Danticat, *Breath, Eyes, Memory*/ George Lamming, *In the Castle of My Skin* (any one)

African Poetry: From *The Penguin Book of Modern African Poetry* ed. Gerald Moore (2007) – Any two poems each from the sections on Malawi, Kenya, Nigeria, Senegal, South Africa

Caribbean Poetry: From *The Penguin Book of Caribbean Verse in English* ed. Paula Burnett (2005) – Any two poems each by Claude McKay, George Campbell, A.L. Hendriks, Derek Walcott, Grace Nicholls

African/Caribbean Drama: African - Wole Soyinka: *A Dance of the Forests*/ Athol Fugard, *The Island*; Caribbean - Aimé Césaire, *A Tempest*/Derek Walcott, *The Isle is Full of Noises* (any one play from this group)

4.4- Both units (A) & (B) are compulsory

(A) Research Methodology (20 marks)

The following topics: Framing the research question; Citation protocols (MLA, Chicago, APA); Bibliography; Plagiarism.

(B) Unseen Essay on a Literary Topic (30 marks)

4.5- Term Paper (50 marks)

A Term Paper (preferably typed) of 3500-4000 words on any literary topic – with an Abstract, citations and bibliography (using the tools of Research Methodology), that will not be included in the word limit.

REFERENCES

1.1 (Old English and Middle English Literature)

Old English and Middle English Literature

- James Campbell et al. *The Anglo-Saxons* (1982). Rpt. London: Penguin, 1991.
Malcolm Godden and Michael Lapidge eds. *The Cambridge Companion to Old English Literature*. Cambridge: Cambridge UP, 1991.
Larry Scanlon ed. *The Cambridge Companion to Medieval English Literature 1100-1500*. Cambridge: Cambridge UP, 2009.
Sir Gawain and the Green Knight. Ed. Marie Barrett. Norton Critical Editions.

Chaucer

- Nevill Coghill. *The Poet Chaucer*. 2nd edn. London, 1968.
D.W. Robertson. *A Preface to Chaucer: Studies in Medieval Perspectives*. Princeton, 1962.
Muriel Bowden. *A Commentary on the General Prologue to The Canterbury Tales*. 2nd edn. London, 1967.
D.R. Howard. *The Idea of The Canterbury Tales*. Berkeley, 1976.
Helen Cooper. *The Structure of The Canterbury Tales*. London, 1983
The Canterbury Tales. Ed. V.A. Kolve. Norton Critical Editions.
Jill Mann. *Geoffrey Chaucer*. New Jersey, 1991.

1.2 (Renaissance to the English Revolution: Poetry)

Renaissance: General Background

- Douglas Bush. *The Renaissance and English Humanism*. London: OUP, 1962.
Hardin Craig. *The Enchanted Glass*. New York: OUP, 1936.
Basil Willey. *The Seventeenth Century Background*. London, 1934.
C.S. Lewis. *The Discarded Image*. Cambridge: CUP, 1964; 1974.
Laurence Stone. *The Crisis of Aristocracy, 1558-1641*. Oxford: OUP, 1965.
Stephen Greenblatt. *Renaissance Self-Fashioning*. Chicago: U of Chicago p, 1980.
Sukanta Chaudhuri. *Infirm Glory: Shakespeare and the Renaissance Image of Man*. Oxford: OUP, 1981.

Renaissance Poetry

- C.S. Lewis. *The Allegory of Love*. London 1936.
Rosemond Tuve. *Elizabethan and Metaphysical Imagery*. Chicago: U of Chicago P, 1947.
J.W. Lever. *The Elizabethan Love-Sonnet*. London: Methuen, 1956.
P.J. Alpers (ed.). *Elizabethan Poetry: Modern Essays in Criticism*. Oxford: OUP, 1967.
Kenneth Borris. *Allegory and Epic in English Renaissance Literature: Heroic Form in Sidney, Spenser and Milton*. Cambridge: Cambridge UP, 2000.

Metaphysical Poets

- Helen C. White. *The Metaphysical Poets*. London: Macmillan, 1936, rpt. 1956.
T.S. Eliot's essays on the Metaphysical poets ('The Metaphysical Poets' & 'Andrew Marvell')
Helen Gardner. *The Metaphysical Poets*. Oxford: OUP, 1964.
Joan Bennett. *Five Metaphysical Poets*. Cambridge: Cambridge UP, 1964.
J.B. Leishman. *The Monarch of Wit*. Hutchinson University Library, 1962 rpt. 1965.
Helen Gardner. *John Donne: A Collection of Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1961.
Harold Bloom. *John Donne and the 17th Century Metaphysical Poets*. New York: Chelsea House, 1986.
Louis Martz. *The Poetry of Meditation: A Study of English Religious Literature of the 17th Century*. Yale UP, 1954.
Ceri Sullivan. *The Rhetoric of Conscience in Donne, Herbert and Vaughan*. Oxford: OUP, 2008.
Rosemond Tuve. *A Reading of George Herbert*. Chicago UP, 1982.
John Press. *Andrew Marvell*. London: Longmans Green, 1958.

Milton

- C.S. Lewis. *A Preface to Paradise Lost*. Oxford: OUP, 1942.
- Dennis Burden. *The Logical Epic: A Study of the Argument of Paradise Lost*. Harvard UP, 1967.
- Christopher Hill. *Milton and the English Revolution*. New York: Faber, 1977.
- Stanley Fish. *Surprised by Sin: The Reader in Paradise Lost*. New York: St Martin's Press, 1967.
- Anne Ferry. *Milton's Epic Voice: The Narrator in Paradise Lost*. Cambridge, Mass.: Harvard UP, 1963.
- Frederic Jameson. 'Religion and Ideology: A Political Reading of *Paradise Lost*' in *Literature, Politics and Theory*, ed. Francis Barker. London: Methuen, 1986.
- Thomas Corns. 'Some Rousing Motions: The Plurality of Miltonic Ideology' in *Literature and the Civil War*, ed. Thomas Healy et.al. Cambridge: CUP, 1984.
- Barbara Lewalski, 'Milton on Women – Yet Once More' in *Milton Studies*, 6 (1974): 3-20.
- Cheryl Fresch, 'The Hebraic Influence upon the Creation of Eve in *Paradise Lost*' in *Milton Studies*, 13 (1979); 181-89.
- Marilyn R. Farewell. 'Eve, the Separation Scene, and the Renaissance Idea of Androgyny' in *Milton Studies*, 16 (1982): 3-20.
- The Cambridge Companion to Milton*. Ed. Dennis Danielson. CUP 1999.

1.3 (Renaissance to the English Revolution: Drama)

General background:

- Bradbrook, M.C. *Themes and Conventions of Elizabethan Tragedy*. 2nd edn (Cambridge: CUP, 1980; originally 1935)
- _____. *The Rise of the Common Player; A Study of Actor and Society in Shakespeare's England* (London: Chatto & Windus, 1962; paperback reprint 1979).
- Braunmuller, A.R. and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*.
- Briggs, Julia. *The Stage-Play World*.
- Bruster, Douglas. *Drama And The Market In The Age of Shakespeare*.
- Cook, Ann Jennalie. *The Privileged Playgoers of Shakespeare's London, 1576-1642*. (Princeton: Princeton UP, 1981)
- Dutton, Richard (ed.). *The Oxford Handbook of Early Modern Theatre* (Oxford: OUP, 2009)
- Dessen, Alan. *Elizabethan Stage Directions and Modern Interpreters* (Cambridge: CUP, 1984)
- Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. 3rd edn (Cambridge: CUP, 1992; originally 1970)
- _____. *Playgoing in Shakespeare's London*. (Cambridge: CUP, 1987)
- Kastan, David Scott and Peter Stallybrass, eds. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*.
- Montrose, Louis. *The Purpose of Playing: Shakespeare and the Cultural Politics of Elizabethan Theatre* (Chicago: U of Chicago P, 1996)
- Mullaney, S. *The Place of the Stage: License, Play and power in Renaissance England* (Chicago: U of Chicago P, 1996, 1988)
- Weimann, Robert. *Shakespeare and the Popular Tradition in the Theatre*. Ed. Robert Schwatz (Baltimore: Johns Hopkins UP, 1978; originally in German, 1967)
- Wells, Stanley and Margreta de Grazia, eds. *The Cambridge Companion to Shakespeare*.

On Tragedies:

- Cheney, Patrick (ed.). *The Cambridge Companion To Christopher Marlowe*.
- Deats, Sarah Munson. *Placing the Plays of Christopher Marlowe*.
- Dollimore, Jonathan. *Radical Tragedy*. 3rd edn. (London: Palgrave, 2004).
- Greenblatt, Stephen. 'Invisible Bullets: Renaissance Authority and its Subversion', in Jonathan Dollimore & Alan Sinfield (eds.) *Political Shakespeare: New Essays in Cultural Materialism* (Ithaca: Cornell UP, Manchester: Manchester UP, 1985): 18-47.

Kahn, Coppélia. *Man's Estate: Masculinity Identity in Shakespeare*.
Loomba, Ania. *Gender, Race, Renaissance Drama*. Manchester UP, 1989.
Ania Loomba, *Shakespeare, Race And Colonialism*.
Parker, Patricia. *Shakespeare From The Margins*.

On Comedies:

Alexander, Catherine M.S. and Stanley Wells, eds. *Shakespeare and Race*.
Barber, C.L. *Shakespeare's Festive Comedy*. New Jersey: Princeton UP, 1959.
Chalfont, F.C. *Ben Jonson's London*. Ohio, 1978.
Frye, Northrop. "Old and New Comedy", *Shakespeare Survey* 22 (1969): 1-5.
Knights, L.C. *Drama and Society in the Age of Jonson*. 1937.
Leggatt, Alexander. *Shakespeare's Comedy of Love*
Leggatt, Alexander. *Introduction to English Renaissance Comedy*.
Nevo, Ruth. *Comic Transformations in Shakespeare*. London: Methuen, 1980.
Orgel, Stephen. *Impersonations: the Performance of Gender in Shakespeare's England*.

1.4 - Restoration and Augustan Periods: Poetry and Drama

Ian Jack. *Augustan Satire*. Oxford: OUP, 1942.
Bonamy Dobree. *Restoration Comedies, 1660-1720* Oxford: OUP, 1924.
Thomas Fujimura. *The Restoration Comedy of Wit*. Columbia UP, 1952
Edward Burns. *Restoration Comedy: Crises of Desire and Identity*. London: Macmillan 1982.
Joseph Wood Krutch. *Comedy and Conscience after the Restoration*. Columbia UP, 1969.
Frank Ellis. *Sentimental Comedies: Theory and Practice*. Cambridge UP, 1991.
John Loftis ed. *Restoration Drama: Modern Essays in Criticism*. Oxford: OUP 1992
Deborah Payne Fisk ed. *The Cambridge Companion to Restoration Theatre*. CUP 2000.
Jane Moody and Daniel O'Quinn eds. *The Cambridge Companion to British Theatre 1730-1830*
1830. CUP 2007.
Steve N. Zwicker ed. *The Cambridge Companion to John Dryden*. CUP 2004.
Pat Rogers ed. *The Cambridge Companion to Alexander Pope*. CUP 2007.

1.5 - Restoration and Augustan Periods: Prose

Basil Willey. *The Eighteenth Century Background*. Oxford: OUP, 1940.
Ian Watt. *The Rise of the Novel*. Oxford: OUP, 1957.
John Richetti et al eds. *The Cambridge Companion to the Eighteenth Century Novel*. CUP 1996
John Richetti ed. *The Cambridge Companion to Daniel Defoe*. CUP 2009.
Leonard Davis. *Factual Fictions: The Origins of the English Novel*. Columbia UP, 1983.
Gulliver's Travels. Ed. John R. Rivero. Norton Critical Editions.
Robinson Crusoe. Ed. Michael Shinagel. Norton Critical Editions. 2nd Edition.
Moll Flanders. Ed. Albert J. Rivero. Norton Critical Editions.
Tom Jones. Ed. Sheridan Baker. Norton Critical Editions. 2nd Edition.
Joseph Andrews. Ed. Homer Goldberg. Norton Critical Editions.
Oroonoko. Ed. Joanna Lipking. Norton Critical Editions.
Tristram Shandy. Ed. Howard Anderson. Norton Critical Editions.
Donald J. Newman ed. *The Spectator: Emerging Discourses*. Associated University Presses: New Jersey, 2005.
Greg Clingham ed. *The Cambridge Companion to Samuel Johnson*. CUP 1997.

2.1 – Pre-Romantic and Romantic Poetry

Blake

Blake's Poetry: Writing and Design. Ed. John E. Grant. Norton Critical Editions. 2nd ed.

Morris Eaves ed. *The Cambridge Companion to William Blake*. CUP, 2003.

William Blake: The Complete Poems. Ed. Alicia Ostriker. Penguin Classics, 1978.

Harold Bloom, *William Blake's Songs of Innocence and Experience*. 1987

Romantic Poetry

M.H. Abrams. *The Mirror and the Lamp*. Oxford: OUP, 1971.

Karl Kroeber & Gene M. Ruoff eds. *Romantic Poetry: Recent Revisionary Criticism*, Rutgers UP, 1993

James Chandler ed. *The Cambridge Companion to British Romantic Poetry*. CUP 2008

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