

LESSON PLAN

Course Title: Paper I: Poetry I - From Chaucer to Keats

Programme: M.A. English

Semester: I

Credits: 4 (Unit I, II)

Teacher: Dr. Sanobar Hussaini

Department: English

Academic Session: 2025–26

Week	Details
Week 1	Introduction to Poetry as a Literary Form: What distinguishes poetry from prose; elements of poetry (meter, rhythm, imagery, metaphor, tone, voice); historical overview from medieval to Romantic poetry; strategies for close reading.
Week 2	Geoffrey Chaucer — The Canterbury Tales, “General Prologue”: Social background of medieval England; pilgrimage as narrative frame; estates satire; characterization and narrative voice.
Week 3	Chaucer: Poetic structure and realism; humour and irony; class representation; language and early modern English; close reading of selected portraits.
Week 4	William Shakespeare — Sonnets: Introduction to the sonnet form; Elizabethan sonnet tradition; structure and rhyme scheme; themes of time, love, and beauty.
Week 5	Shakespeare — Sonnets 18 & 29: Love and immortality through poetry; self-doubt and emotional recovery; imagery and tonal shifts.
Week 6	Shakespeare — Sonnets 116 & 130: Ideal vs realistic love; critique of Petrarchan conventions; paradox, irony, and poetic

	argument.
Week 7	John Milton — Paradise Lost, Book I (Satan’s first speech): Epic conventions; blank verse; heroic grandeur and rhetoric; characterization of Satan.
Week 8	Milton: Themes of rebellion, free will, and ambition; epic similes and cosmic scale; moral ambiguity and reader response.
Week 9	Transition to Metaphysical Poetry: Historical context (17th century); metaphysical conceit; wit, paradox, and intellectualized emotion.
Week 10	John Donne — “The Sun Rising”: Love and cosmology; dramatic opening; metaphysical wit; lovers as microcosm.
Week 11	Donne — “A Valediction: Forbidding Mourning”: Spiritual love vs physical separation; metaphysical conceit (compass image); restraint and emotional control.
Week 12	Andrew Marvell — “To His Coy Mistress”: Carpe diem tradition; persuasive rhetoric; time, desire, and mortality; irony and tone.
Week 13	Marvell: Structure of argument; hyperbole and metaphysical imagery; gender dynamics and persuasion.
Week 14	Comparative Perspectives: Medieval realism (Chaucer) vs Renaissance idealism (Shakespeare); epic grandeur (Milton) vs metaphysical wit (Donne & Marvell); evolving concepts of love and poetic voice.
Week 15	Review & Student Presentations: Close reading exercises; thematic synthesis; practice in poetic analysis; discussion and exam preparation.

Course Title: Drama I - Sixteenth to Eighteenth Century English Drama

Programme: M.A. English

Semester: I

Credits: 4 (Unit III, IV)

Teacher: Dr. Sanobar Hussaini

Department: English

Academic Session: 2025–26

Week	Details
Week 1	Introduction to Early Modern English Theatre: Elizabethan and Jacobean stage conditions; playhouses and audiences; patronage; performance conventions; tragedy, tragicomedy, and domestic drama.
Week 2	Social and theatrical context of late Elizabethan drama; emergence of domestic tragedy and bourgeois values; realism vs sensationalism on stage.
Week 3	Thomas Heywood — A Woman Killed with Kindness: Plot overview; domestic tragedy as a genre; middle-class morality and household order.
Week 4	Heywood: Gender roles, marriage, and honour; sin, repentance, and forgiveness; realism and emotional restraint; staging domestic space.
Week 5	Heywood: Moral resolution and audience sympathy; contrast with revenge tragedy; social discipline and patriarchy.
Week 6	Francis Beaumont & John Fletcher — Philaster, or Love Lies Bleeding: Introduction to tragicomedy; court politics and romance; themes of loyalty and legitimacy.
Week 7	Philaster: Heroic virtue, mistaken identity, and emotional excess; blending of tragedy and romance; dramatic tension and resolution.
Week 8	Tragicomedy and audience expectations;

	performance elements; comparison with Shakespearean romance and court drama.
Week 9	Transition to Restoration Theatre: Closure of theatres (1642) and reopening (1660); changes in audience, stage design, and dramatic taste; emergence of heroic drama and comedy of manners.
Week 10	John Dryden — All for Love: Reworking classical tragedy; adaptation of the Antony and Cleopatra story; unity of time and place; neoclassical influence.
Week 11	Dryden: Heroic conflict between love and duty; rhetoric and blank verse; honour, passion, and moral conflict; comparison with Shakespearean tragedy.
Week 12	Restoration dramatic aesthetics; heroic drama conventions; spectacle and emotional grandeur.
Week 13	Richard Brinsley Sheridan — The School for Scandal: Comedy of manners; satire of aristocratic society; gossip, reputation, and hypocrisy.
Week 14	Sheridan: Wit, dialogue, and theatrical intrigue; performance dynamics; morality and social reform; laughter as critique.
Week 15	Comparative Review & Presentations: Domestic tragedy vs tragicomedy; heroic tragedy vs comedy of manners; evolution of theatrical taste from moral instruction to social satire; student presentations and revision.

Course Title: Paper VI: Literary Criticism

Programme: M.A. English

Semester: II

Credits: 4 (Unit I, II)

Teacher: Dr. Sanobar Hussaini

Department: English

Academic Session: 2025–26

Week	Details
Week 1	Introduction to Literary Criticism: Meaning, scope, and functions of criticism; difference between literary theory and criticism; overview of major critical traditions (Classical, Neoclassical, Romantic, Victorian); key terms such as mimesis, imitation, form, imagination, and culture.
Week 2	Aristotle, Poetics: Nature and function of poetry; poetry as imitation (mimesis); poetry vs history; kinds of imitation; moral and aesthetic dimensions of representation.
Week 3	Aristotle: Definition of tragedy; six elements of tragedy (plot, character, thought, diction, spectacle, song); primacy of plot; unity of action; probability and necessity in plot construction.
Week 4	Aristotle: Tragic hero and hamartia; peripeteia and anagnorisis; catharsis and its interpretations; epic vs tragedy; applying Aristotelian principles to a classical or modern tragedy.
Week 5	John Dryden, “An Essay of Dramatic Poesie”: Context and dialogue form; defence of drama and poetry; ancient vs modern drama; neoclassical ideals and critical standards.
Week 6	Dryden: French vs English drama; the unities and decorum; dramatic realism and verisimilitude; rules versus poetic freedom; Dryden’s comparative critical method and balanced judgment.

Week 7	Transition to Romantic Criticism: Reaction against neoclassical rules; rise of subjectivity, emotion, and individual genius; imagination and nature in Romantic aesthetics; changing role of the poet.
Week 8	Samuel Taylor Coleridge, <i>Biographia Literaria</i> (Chapter IV): Romantic conception of poetry; poetic genius; role of the poet; poetry as a living, organic expression rather than mechanical craft.
Week 9	Coleridge (Chapter XII): Fancy vs imagination; primary imagination as perception; secondary imagination as creative re-shaping; imagination as the shaping power of the mind.
Week 10	Coleridge (Chapter XIV): Organic form vs mechanical form; symbol and unity; reconciliation of opposites; poetic creation as synthesis; implications for Romantic poetics.
Week 11	Matthew Arnold, "The Function of Criticism at the Present Time": Social and intellectual role of criticism; distinction between creative and critical power; need for intellectual groundwork before creativity.
Week 12	Arnold: Concept of disinterestedness; objectivity and freedom from political or personal bias; the role of criticism in cultivating intellectual standards; importance of the "free play of mind."
Week 13	Arnold: Culture as "the best that is known and thought"; criticism as a civilizing force; criticism and social progress; relevance of Arnold's ideas to modern academic and cultural contexts.
Week 14	Comparative Perspectives: Aristotle and Dryden on rules and dramatic structure; Dryden and Coleridge on freedom and creativity; Coleridge and Arnold on imagination and culture; historical shift from imitation → rules → imagination → cultural

	criticism.
Week 15	Review & Student Presentations: Conceptual synthesis; student seminars on key concepts; discussion-based revision; clarification of major theoretical debates; preparation for examination or term papers.

Course Title: Paper VIII: Indian Literature(s) in English Translation

Programme: M.A. English

Semester: II

Credits: 4 (Unit III, IV)

Teacher: Dr. Sanobar Hussaini

Department: English

Academic Session: 2025–26

Week	Details
Week 1	Introduction to Modern Indian Literature in Translation: Multilingual literary traditions; translation as cultural mediation; postcolonial context; literature as social and political critique.
Week 2	Faiz Ahmad Faiz — “Don’t Ask Me, for that Love Again”: Shift from romantic to political love; symbolism; personal emotion vs collective suffering; Progressive Writers’ Movement context.
Week 3	Faiz — “Dawn of Freedom”: Partition disillusionment; imagery of broken freedom; critique of nationalist triumphalism; historical context of 1947.
Week 4	Faiz — “August 1952”: Post-independence political anxiety; hope vs repression; poetic voice and resistance; comparative discussion of the three poems.
Week 5	Chemmanam Chacko — “Rice”: Hunger, agrarian economy, and class inequality; irony and realism; food as political metaphor; rural distress and modernity.
Week 6	Sitakant Mahapatra — “The Election”: Democracy and ritual; political spectacle; rural consciousness; satire and irony in postcolonial governance.
Week 7	Comparative Study (Poetry): Resistance, hunger, and political consciousness; regional voices and national concerns; role of

	translation in shaping Indian poetic modernity.
Week 8	Introduction to Modern Indian Drama & Fiction: Theatre traditions, folklore, and modernity; literature as social critique; realism vs myth and allegory.
Week 9	Girish Karnad — Hayavadana: Plot overview; folk theatre influences (Yakshagana); myth and identity; incompleteness and the search for wholeness.
Week 10	Karnad: Symbolism and themes — body vs mind, selfhood, desire, and performance; meta-theatrical devices; tradition and modern existential concerns.
Week 11	Premchand — “Sadgati”: Caste oppression and social injustice; realism and irony; critique of ritual hierarchy; subaltern suffering.
Week 12	Premchand: Narrative technique; representation of labour and dignity; social realism and reformist impulse; relevance to contemporary caste discourse.
Week 13	Mahasweta Devi — “Draupadi”: Tribal resistance and state violence; gendered body as site of power; subaltern voice and political protest.
Week 14	Mahasweta Devi: Narrative strategy and political aesthetics; reworking of mythic Draupadi; feminism, militarization, and resistance.
Week 15	Comparative Perspectives & Review: Myth and modernity (Karnad & Devi); caste and marginalization (Premchand & Devi); political resistance in poetry and fiction; student presentations and revision.