

**M. A. (English-Part-I)**  
**Credit and Semester system (CSS)**  
**Implementation of Credit and Semester System at PG level**

(w e f 2019-20)

1- The post-graduate degree will be awarded to students who obtain a total credit as follows

Sr.No	Name of the Faculty	Total credits	Average credits per semester
1	Faculty of Humanities	64	16

2- One credit will be equivalent to 15 clock hours of teacher-student contact per semester. There will be no mid-way change allowed from CSS to non-credit (external) system or vice versa.

3- Among the total number of credits required to be completed for degree course (64 credits) students have to opt for minimum 75% credits from parent Department and remaining 25 % can be opted from either parent Department or other Department/Centers/Faculty. In addition to that students have to obtain compulsory credits over and above.

#### **Examination Rules**

1- Assessment shall consist of a) In-semester continuous assessment and b) end semester assessment. Both shall have an equal weightage of 50 % each.

2- The teacher concerned shall announce the units for which each in-semester assessment will take place. However, the end-semester assessment shall cover the entire syllabus prescribed for the course.

3- An in-semester assessment of 50% marks should be continuous and at least two tests should be conducted for full course of 4 credits and a teacher must select a variety of procedures for examination such as:

- i. Written Test and/or Mid Term Test (not more than one or two for each course)
- ii. Term Paper;
- iii. Journal/Lecture/Library notes;
- iv. Seminar presentation;
- v. Short Quizzes;
- vi. Assignments;
- vii. Extension Work;
- viii. An Open Book Test (with the concerned teacher deciding what



books are to be allowed for this purpose)

**or**

ix. Mini Research Project by individual student or group of students

The concerned teacher in consultation with the Head of the PG Department shall decide the nature of questions for the Unit Test.

4- Semester end examination for remaining 50% marks will be conducted by the SPPU.

5- The student has to obtain 40 % marks in the combined examination of in Semester assessment and Semester-End assessment with a minimum passing of 30 % in both these separately.

6- To pass the degree course, a student shall have to get minimum aggregate 40% marks (E and above on grade point scale) in each course.

7- If a student misses an internal assessment examination he/she will have a second chance with the permission of the Principal in consultation with the concerned teacher. Such a second chance shall not be the right of the student.

8- Internal marks will not change. A student cannot repeat Internal Assessment. In case she/he wants to repeat internal assessment she/he can do so only by registering for the said courses during the 5th / 6th semester and onwards up to 8th semester.

9- Students who have failed semester-end exam may reappear for the semester end examination only twice in subsequent period. The student will be finally declared as failed if she/he does not pass in all credits within a total period of four years. After that, such students will have to seek fresh admission as per the admission rules prevailing at that time.

10- A student cannot register for the third semester, if she/he fails to complete 50% credits of the total credits expected to be ordinarily completed within two semesters.

11- There shall be Revaluation of the answer scripts of Semester-End examination but not of internal assessment papers as per Ordinance no.134 A & B.

12- While marks will be given for all examinations, they will be converted into grades. The semester end grade sheets will have only grades and final grade sheets and transcripts shall have grade points average and total percentage of marks (up to two decimal points). The final grade sheet will also indicate the PG Centre to which the candidate belongs.

### **Assessment and Grade point average**

**1- The system of evaluation will be as follows:** Each assignment/test will be evaluated in terms of grades. The grades for separate assignments and the final (semester-end) examination will be added together and then converted into a grade and later a grade point average. Results will be declared for each semester and the final examination will give total grades and grade point average.

### **2- Marks/Grade/Grade Point**



Marks	Grade	Grade Point
100 to 75	O: Outstanding	06
74 to 65	A: Very Good	05
64 to 55	B: Good	04
54 to 50	C: Average	03
49 to 45	D: Satisfactory	02
44 to 40	E: Pass	01
39 to 0	F: Fail	00

### 3- Final Grade Points:

Grade Points	Grade
05.00-6.00	O
04.50-04.99	A
03.50-04.49	B
02.50-03.49	C
01.50-02.49	D
00.50-01.49	E
00.00-00.49	F



## Paper 1.1: English Literature from 1550 to 1798

### 1) AIMS AND OBJECTIVES

- 1) To introduce students to the major movements and figures of English Literature through a study of selected literary texts/pieces published during the period prescribed for study.
- 2) To enhance learners' literary sensibility and their emotional response to literary texts and to help them understand the thematic and stylistic preoccupations of the writers prescribed for study.
- 3) To enable them to critically examine the writers' thematic concerns and to point out the (in)significance of such concerns in the postcolonial context.
- 4) To help them recognize the distinctive ways in which the writers differed, in their ideological positions, from their counterparts belonging to different ages.
- 5) To provide learners some basic information about England's political, social and cultural developments during the period prescribed for study.
- 6) To enable them to critically assess the 'universal' values that writers tend to project in their writings.
- 7) To help learners apply the literary-critical principles they study in the paper 'Literary Criticism and Theory' to the texts prescribed or to any other text they read.
- 8) To explain to the learners the canonical relevance of the texts prescribed for them.
- 9) To help them identify potential areas of research on which they can work independently for securing a degree or merely for the sake of obtaining knowledge.
- 10) To enhance their proficiency in English

**2) COURSE CONTENT** Most of the texts/excerpts listed below are available online. Some of the online resources/sites are given under the section titled 'References.' Teachers and students must also consult standard editions of the texts for authenticity and accuracy.

### Semester-I

**Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). This also includes the completion of the background to each period/age. The allotment is as follows:

- 1) **Unit I:** Philip Sidney, Edmund Spenser, Walter Raleigh, Robert Herrick: **16 clock hours**
- 2) **Unit II:** John Donne, Andrew Marvell, George Herbert, Edmund Waller- **18 clock hours**



3) **Unit III:** Christopher Marlowe: *Edward II*- 13 clock hours

4) **Unit IV:** William Shakespeare: *The Tempest*- 13 clock hours

### Unit-I:

**Sir Philip Sidney:** The following lyric from *Astrophel and Stella*: ‘Come Sleep! O Sleep, the certain knot of peace’

**Edmund Spenser:** The following poem from *Amoretti*–“Ye tradefull Merchants that with weary toyle”

**Sir Walter Raleigh:** “The Lie”

**Robert Herrick:** “Delight in Disorder”

### Unit-II

**John Donne:** i) “The Sunne Rising” ii) “Batter my heart, three-person'd God”

**Andrew Marvell:** “On Mr. Milton's Paradise Lost”

**George Herbert:** i) “Death” ii) “The Collar”

**Edmund Waller:** “Go, lovely Rose”

### Unit-III

**Christopher Marlowe:** *Edward II*

### Unit-IV

**William Shakespeare:** *The Tempest*

## **Paper – 2.1: English Literature from 1550 to 1798**

### Semester-II

**Unit-I:** John Milton: 12 clock hours

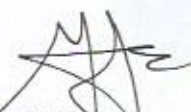
**Unit-II:** John Dryden, Alexander Pope and William Blake 18 clock hours

**Unit-III:** Richard Steele, Joseph Addison, Ben Jonson: 16 clock hours

**Unit-IV:** Jonathan Swift: 14 clock hours

### COURSE CONTENT

#### Unit-1

  
**PRINCIPAL**  
 K.K.H. Art's, S.M.G.L. Comm.  
 & H.J. Science College,  
 Chandwad Dist. Nashik.



Project =  $\frac{06}{10}$   
Presentation =  $\frac{03}{05}$

Name of the student - Pawar Dikshant Ravindra

Class - M. A. Part-I

Roll No. - 04

Title of the Project - Analysis of Christopher Marlowe's "Edward II" as a Historical Play

Guide Name - A. A. Vakil Sir

# Analysis of Christopher Marlowe's "Edward II" as a Historical Play

Man's eternal quest is to know the unknown, to see the unseen and is to discover the undiscovered things. That's the very spirit of the **Elizabethan age**. They have the nostalgia to sink into the historical past and fetch the pearl of spirit undaunted. Thus, **Christopher Marlowe**, the excellent **Elizabethan** writer squares the juice of historical background and unlocked them in full-throated ease in his play **Edward II**. He just poured the 'new wine into old bottles' and stimulates the dozing spectators into frenzied drunkards. So if anyone raises the question '*Edward II - as a historical play*', we must not hesitate to apt for other answers.

**Marlowe** is not the first **Elizabethan** to write the historical play, there are so many *university wits* to flourish their blossoms. After writing a number of tragedies with gigantic

figures, **Marlowe** were deeply inspired by **Shakespeare's Henry VI**. So his **Edward II** is the direct outcome of the historical agenda presented in episodes. But it mainly surpassed **Shakespeare** in dealing with *King Edward II*, a king deposed and assassinated one with his weaknesses. It is a marvel still in historical plays; it is modern in its outlook and anti-heroic in its approach. Edward, the king is not important; *Edward* the man claims our sympathy. It gives **Shakespeare** the model for his **Richard II** (1595).

**Marlowe's Edward II** is the finest flowering of a historical play. The historical fervor and the spirited zeal are well conceived here. **Marlowe** invites the *Elizabethans* who bubbled with national pride and looked to the dramatists for information about national heroes and their deeds. Marlowe depicts the narrow bar from the very historical threshold but by the rosy wings of poesy flights to the castle of *keatsian* world of imagination. Here we see 'the life of sensations rather than of thought! The historical background *Edward I* reigning England successively from 1272-1307 and banishment of his son's most dissolute friend Gascon – cannot be said tracked. Yet, **Marlowe** does not slavishly follow the chronological order of even. He adopts, abridges, transposes and juxtaposes them to create new situations. Gascon becomes piers **Gaveston**. He has abridged the time span and omitted certain events to compress the plot. The time span of 27 years following the arrest and execution of **Gaveston** has been compressed into consecutive scenes. The gap of about three years between the king's murder and execution of **Mortimer** has been completely eliminated.

Clumsy plot construction characterizes all historical plays. The playwright is interested mainly in episodes. But **Edward II** has a plot, well unit and it is the direct outcome of **Marlowe's** realism that a plot has to be coherent. Such scenes grow out of and are a continuation of the previous scene and it has beginning middle and an end.

**Marlowe**, the poet-playwright creates a tragedy but the tragedy is not his, it is the part of history. The characters are not puppets tied to strings; they are not wooden and flat-line *Shavian* character. His characters are vividly decorated rather than the historical figures. Like Pygmalion **Marlowe** injects the new blood to the petrified characters. In actual life Edward was not so great a voluptuary figure as he is presented in the play. Nor did he so ill treat the queen as he is present in the play. To quote **Prof. Tout** –

“He has no other wish than to amuse himself... If he did not like work he was out very vicious, he stuck loyalty to his friends and was fairly harmless, being nobody’s enemy so much as his own”.

Perhaps **Gaveston** was not so such deliberate Miss Leader of the king as Marlowe has presented him to be. He has attached to the king as his friend from childhood and sincerely loved and admired him.

*Edward II of Marlowe* shows several other historical digressions and inaccuracies. Marlowe has exercised great freedom in the treatment of **Spencers**. They were neither needy adventure, nor were they low-born. They were introduced to the king six years after the execution of **Gaveston**. To add some digressions, **Mortimer**’s downfall in the play is too abrupt and sudden. He was accused of treason and was executed in 1330. the charges against him included that of having procured the late king’s murder that of having been –

“more privy with Queen Isabella, the king’s mother, than stood either with God’s law, or the king’s pleasure”.

But in spite of an these drawbacks **Edward II** stands supreme as the historical play. History has been well presented and dramatized. The characters are essentially historical. They speak for themselves. They audience may also mark **Edward**’s weaknesses, his lowness to his wife, his dotage to **Gaveston**, his haughtiness to his barons and carelessness about the interests of **England** and **English people**. They may also mark the insolence and haughtiness of barons, the selfish and unpatriotic spirit of Mortimer and faithlessness and hypocrisy of the queen.


The play may lack the vigorousness and vitality of **Shakespeare**’s **Richard**. But to quote **Charles Lamb** we can say –

“The death scene of Marlowe’s king moves pity and terror beyond any scene, ancient or modern with which I am acquainted”.



History is a platform to Marlowe, to test the limit of human indulgence. Says Wilson, Marlowe manages his stuff from Holinshed's Oromiete but shapes out of the Chronicle History of "disagreeable reign into historical tragedy". Una Ellis Fermor remarks – the excellence of the play lies in Marlowe's delineation of Edward's character, 'he is not a king but a man as a whole, a truly pathetic figure, the victim of maladjustment of circumstances.'

To conclude, Marlowe's Edward II owes to history and is historical. But the the play should not be interrelated as the two words – 'history' and 'historical'. History is only a record of events in the order they took place. But a play is a piece of art, meant to transport the readers to the world of 'beauty and truth'. It is an amalgamation of these two genres.

  
A-A. Vakil.  
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