

MA ENGLISH SEMESTER I
POOL 1/PAPER I
Poetry from Anglo Saxon to the Age of Chaucer

Course No.:

4

Credits

Background: This Core Pool 1 paper is designed to engage students with a variety of texts in early English poetry starting from the Anglo Saxon Era, through the Transition period, up to the Age of Chaucer. The students are expected to experience the “reading” of the original texts, before engaging with their translations.

Course Objectives: By the end of the semester students should be:

- a) Familiarized with the forms and the poetic techniques and themes in a detailed manner
- b) Able to use critical tools not limited to this period only.
- c) Understand aesthetic and moral values of literature.

Contents

Old English

Poetry (in Excerpts)

Epic

Beowulf

Christian Religious Poetry

Caedmon: *Genesis*

Cynewulf: *Juliana/Elene*

Pagan Poetry

Widsith

The Battle of Brunanburh

Elegiac Poetry

The Husband's Message

The Lyrical Poetry

The Seafarer

Age of Transition

Poetry (in Excerpts)

Verse Chronicles

Layamon: *Brut*

Geoffrey of Monmouth: *Historia Regum Britanniae*

(History of the Kings of Britain) Excerpts

Religious Poetry

Orm: *Ormulum*

Alliterative Poems

Pearl

Patience

Purity

Romance Cycle

Matter of England: *Guy of Warwick*

Matter of Rome: *King Alisaunder*

Matter of France: *Sir Ferumbras*

Age of Chaucer

Poetry (Excerpts)

Chaucer- French Group: *The Romaunt of the Rose*
Italian Group: *The Parliament of Fowls*
English Group: *The Canterbury Tales* (The
Knight's Tale , The Squire's Tale)

William Langland: *Piers Plowman*
John Gower: *Confessio Amantis*
John Skelton: *Why Come Ye Nat to Courte?*

Essential Readings:

Excerpts from:

Heaney, Seamus, trans. *Beowulf: A New Verse Translation*. New York: Farrar, Strauss, and Giroux, 2000.

Suggested Readings:

Robert Hasenfratz and Thomas Jambeck, *Reading Old English: A Primer and First Reader* (Morgantown: West Virginia University Press, 2005).

Alexander, Michael. *A History of Old English Literature*. Peterborough, ON: Broadview Press, 2002.

Bede, *Ecclesiastical History of the English People*. Trans. D.H. Farmer and R.E. Latham. London and New York: Penguin

Campbell, James, ed. *The Anglo-Saxons*. Ithaca: Cornell Univ. Press, 1982.

Cooper, Helen, *The Structure of the Canterbury Tales* (University of Georgia Press: Athens, 1983).

Raffel, Burton, and Alexandra H. Olsen, editors. *Poems and Prose from the Old English*. Yale University Press, 1998. JSTOR, www.jstor.org/stable/j.ctt1npj98.

Whitelock, D. "Anglo-Saxon Poetry and the Historian." *Transactions of the Royal Historical Society*, vol. 31, 1949, pp. 75-94. JSTOR, www.jstor.org/stable/3678635.

Tolman, A. H., et al. "The Style of Anglo-Saxon Poetry: Discussion." *Transactions and Proceedings of the Modern Language Association of America*, vol. 3, 1887, pp. x-xiii. JSTOR, www.jstor.org/stable/456056.

Malone, Kemp. "Cædmon and English Poetry." *Modern Language Notes*, vol. 76, no. 3, 1961, pp. 193-195. JSTOR, www.jstor.org/stable/3039872.

Arthur C. L. Brown. "Welsh Traditions in Layamon's 'Brut.'" *Modern Philology*, vol. 1, no. 1, 1903, pp. 95-103. JSTOR, www.jstor.org/stable/432426.

Tatlock, J. S. P. "Geoffrey of Monmouth's Motives for Writing His 'Historia.'" *Proceedings of the American Philosophical Society*, vol. 79, no. 4, 1938, pp. 695-703. JSTOR, www.jstor.org/stable/984946.

Stevick, Robert D. "Plus Juncture and the Spelling of the 'Ormulum.'" *The Journal of English and Germanic Philology*, vol. 64, no. 1, 1965, pp. 84-89. JSTOR, www.jstor.org/stable/27714587.

Ebbs, John Dale. "Stylistic Mannerisms of the 'Gawain'-Poet." *The Journal of English and Germanic Philology*, vol. 57, no. 3, 1958, pp. 522-525. *JSTOR*, www.jstor.org/stable/27707128.

Wuest, Charles. "Chaucer's Enigmatic Thing in 'The Parliament of Fowls.'" *Studies in Philology*, vol. 113, no. 3, 2016, pp. 485-500., www.jstor.org/stable/43921896.

Ryan, William M. "Modern Idioms in 'Piers Plowman'." *American Speech*, vol. 34, no. 1, 1959, pp. 67-69. *JSTOR*, www.jstor.org/stable/454164.

Griffiths, Jane. "'An Ende Of An Olde Song': Middle English Lyric And The Skeltonic." *The Review of English Studies*, vol. 60, no. 247, 2009, pp. 705-722. *JSTOR*, www.jstor.org/stable/40587868.

Hoffman, Richard L. "Ovid And The Structure And Theme Of The Canterbury Tales." In *Ovid and the Canterbury Tales*, 1-20. University of Pennsylvania Press, 1966. <http://www.jstor.org/stable/j.ctv512wmh.4>.

Rouse, Robert Allen. "An Exemplary Life: Guy Of Warwick As Medieval Culture-Hero." *Guy Of Warwick: Icon And Ancestor*, Edited By Alison Wiggins And Rosalind Field, Ned - New Edition Ed., Boydell And Brewer, 2007, Pp. 94-109. *Jstor*, [Www.Jstor.Org/Stable/10.7722/J.Ct163tc9h.13](http://www.jstor.org/stable/10.7722/J.Ct163tc9h.13).

Stone, Charles Russell. "'Many Man He Shal Do Woo': Portents And The End Of An Empire In 'Kyng Alisaunder.'" *Medium Ævum*, Vol. 81, No. 1, 2012, Pp. 18-40. *Jstor*, [Www.Jstor.Org/Stable/43632899](http://www.jstor.org/stable/43632899).

Stevenson, Barbara. "Middle English Ferumbras Romances and the Reign of Richard II." *Studies in Philology*, vol. 113, no. 1, 2016, pp. 19-31., www.jstor.org/stable/43921876.

Assessment Plan:

End Semester Examination:

70 Marks

**Continuous Assessment:
below)**

30 Marks (as detailed

- i. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- ii. Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance**
- iii. A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision**
- iv. An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.**
- v. A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

1. Suggestions To Students On Reading / Expectations From Students:

- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- c. Students need to be aware of the developments in the classroom.
- d. students need to read additional materials on research methodology and resarch ethics

2. Suggestions To Students On Writing Assignments / Expectations From Students:

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- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

3. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
- g. Our university has recently implemented Rights of Persons with Disabilities (RPD) Act 2016 which mandates equal participation, accessibility of teaching and learning process, accessible course materials, and accessible examination with proper scribe and extra time to those who avail scribe facility.
- h. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA (English) Semester I
Pool I, Paper II
Poetry from Caroline Age to Neo-Classical, Augustan and Transitional Period
(1485-1790)

Credits: 04

Course Description: This course aims to make the students familiar with the major poets of the Caroline Age who contributed to the development of the different genres of literature. It also includes the major poets, thought and culture of the Augustan, Neoclassical and Transitional periods of English literature.

Course Objectives:

1. To introduce the students to the characteristic features of the Caroline Age e.g. the civil war, rise of Puritanism, lack of spirit of unity, dominance of intellectual spirit and decline of drama and also to provide the background to the three schools of poetry viz. Puritan, Metaphysical and Cavalier.
2. To develop an understanding of the Enlightenment as a European intellectual movement of the late 17th and 18th centuries
3. To make the students perceive how Industrial Revolution brought about a shift from rural to urban.
4. To enable the students to perceive the impact of colonialism.
5. To help the students to identify emerging genres and styles as forms of response to the changing social, economic, legal and political structures of England

Spenser: Excerpts from *The Faerie Queen*

Shakespeare: Sonnets no.17, 55,130

Donne: 'The Good Morrow', 'The Canonization'

Marvell: 'To His Coy Mistress', 'On a drop of Dew'

George Herbert: 'The Agonie', 'Jordan'

Crashaw: 'A Hymn of the Nativity'

Milton: Excerpts from *Paradise Lost* Bks I & II

Dryden: Excerpts from *MacFlecknoe*

Pope: Excerpts from *The Rape of the Lock*

Gray: Excerpts from *The Progress of Poesy*

Collins: *To Evening*

Essential Reading

Extracts from:

Eliza Haywood, *Selections from The Female Spectator (1744-46)*

Samuel Johnson, *Lives of the Most Eminent English Poets (Milton, Cowley, Pope)*.

Brewer, John. *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. Chicago: University of Chicago Press, 1997.

Calhoun, Bonnie (2012) "Shaping the Public Sphere: English Coffeehouses and French Salons and the Age of the Enlightenment," *Colgate Academic Review*: Vol. 3 , Article 7.

Suggested Reading

Rupert Christiansen. *Romantic Affinities: Portraits From an Age, 1780–1830*. London: Bodley Head, 1988.

Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: Clarendon Press, 1994.

Aers, David, Bob Hodge and Gunther Kress, eds., *Literature, Language and Society in England, 1560-1680*. Dublin: Gill and Macmillan, 1981.

Stachniewski, John. *The Persecutory Imagination: English Puritanism and the Literature of Religious Despair*. Oxford: Clarendon, 1991.

Worden, Blair. *Literature and Politics in Cromwellian England*. Oxford: OUP, 2007.

Submitted by:

Prof. Seemin Hasan
Prof. Sami Rafiq
Prof. Rahatullah Khan
Prof. Nazia Hasan
Prof. Rubina Iqbal

Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment: detailed below)	30 Marks (as

- i. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- ii. Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance**
- iii. A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision**
- iv. An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.**
- v. A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

- 1. Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.
 - d. students need to read additional materials on research methodology and research ethics
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- f. The teacher will destress students by explaining the students that continous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
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- h. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

4. Class Policies:

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5. Additional Weekly, Post Class Discussion Sessions:

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Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA ENGLISH I SEMESTER

POOL 2/PAPER I

Prose and Fiction of the Early English Period to Romantic Age

Course No.:

Credits: 4

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:

The paper introduces the students to the fusion of the Anglo-Saxon and the Franco-Norman literature. The Literary origin of English is traced back to the 7th C to Caedmon and the unknown author of Beowulf. Thus Anglo-Norman by the 12th C is distinguished by a more marked didactic and utilitarian tendency. The literature thus developed a practical and prosaic sentiment towards the end of the 12th C. A few writings appeared mainly on piety. Homilies, sermons in prose and in verse, translation of the Psalm or parts of the Bible, rules for a devout life, lives of the saints and prayers---these fill the pages of what may be called English Literature until about the middle of 17th C.

SPECIFIC OBJECTIVES:

BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:

- To familiarize students with the origin of English Literary tradition
- To enable the students to enjoy the development of prosaic sentiment
- To equip the students with knowledge to understand the transition from prose to individual sentiment celebrated in fiction

LIST OF CONTENTS:

Prose from 1350-1702

Thomas More: *Utopia. Book II* (selections)

- Of their Trades, and Manner of Life*
- Of their Slaves and of their manners of Life*
- Of the Religion of the Utopians*

Robert Burton: *The Anatomy of Melancholy* (selections)

- The Author's Abstract of Melancholy* (Rhymed)
- God, a Cause of Melancholy* (Member 3, subsect 1)

John Bunyan: *The Pilgrims Progress*

- The Author's Apology for his Book*
- The Pilgrim's progress, in the Similitude of a Dream; The First Part*

Francis Bacon: *Of Truth,*

Of Friendship,

Sir Thomas Browne: *Religio Medici* (Excerpt)

The first part, Sect 1-25

George Herbert: *The Country Parson*

- Of a Pastor* (Chapter 1)
- The Parson's Life* (Chapter IV)
- The Parson's Liberty* (Chapter XXXIII)

Abraham Cowley: *Of Liberty,*

Prose and Fiction from 1702 to 1740

Jonathan Swift: *The Battle of the Books*

Daniel Defoe: *Robinson Crusoe*

Addison: *Sir Roger at Home*

The Spectator's Account of Himself

Character of Will Wimble

Steele: *The Coverley Household*

Sir Roger's Ancestors

Sheridan: *The School for Scandal*

Prose and Fiction from 1740 to the Romantic Period

Jane Austen: *Sense and Sensibility*

Henry Fielding: *Joseph Andrews*

Hazlitt: *My First Acquaintance with Poets*

On Reading Old Books

Lamb: *Dream Children*

Poor Relations

ESSENTIAL READINGS: (WILL BE A PART OF ASSESSMENT)

Erasmus: *In Praise of Folly*

John Lyly: *Anatomy of Wit, Arcadia*

Robert Greene: *Mamillia*

Thomas Nash: *Christ Tears over Jerusalem*

The Unfortunate Traveller

Thomas Dekker: *Wonderful Years*

The Bachelors Banquet

Shakespeare: *The Merry Wives of Windsor*

Romeo and Juliet (excerpt of the gossiping

muse)

Henry IV (excerpt centring around Falstaff)

Sir Thomas Browne: *Urn Burial*

Milton: *Areopagitica*

Bernard Mandeville: *The Grumbling Hive*

Oliver Goldsmith: *The Vicar of Wakefield*

Sir Walter Scott: *Old Mortality*

SUGGESTED READINGS:

A Critical History of English Literature, Volume I & II by David Daiches

Studies in Early English Literature by Emelyn W. Washburn

A History of English Literature by Emile Legouis and Louis Cazamian

Landmarks of English Literature by Henry James Nicoll

The New Oxford Book of English Prose by John Gross (Editor)

The Cambridge History of Early Medieval English Literature. Edited by Claire A Lees *Mackery End in Herefordshire*

Assessment Plan:

End Semester Examination:

70 Marks

Continuous Assessment:

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detailed below)

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**MA ENGLISH I Semester/
Pool 2- Paper 2
Victorian Prose and Fiction**

Victorianism has been a way of life which permeated the world in different times and different ways. This age presents the most lucid contrast to the present one, which valued the old world charms while struggling with the new fangled ideas of science. The tussle between tradition and modernity has since then, been part of life everywhere. The proposed course aims to elucidate the same.

Course Objectives: The students will be able to understand the following:

- Victorian values and humanism
- Traditionalism, experimentation, snobbery
- Common people's hard life and humour
- Women's struggle
- Imperial expansion and literature

Course Content:

Novels

Charles Dickens: *A Tale of Two Cities*

Thackeray: *Vanity Fair*

Essays :

John Ruskin: *Sesame and Lilies*. Lecture II : Lilies of Queens ' Garden

Charles Darwin: Excerpts from *On the Origin of Species*

Short Stories:

Arthur Conan Doyle: *A Study in Scarlet*

Elizabeth Gaskell: *The Old Nurse's Story*

Oscar Wilde: *The Nightingale and the Rose; The Happy Prince*

Essential Readings:

Charles Dickens: *The Pickwick Papers*, Chapters 1 and 2.

Emily Bronte: *Wuthering Heights*

J. Rudyard Kipling: *Kim*

John S. Mill : *On Liberty, Utilitarianism*

Suggested Readings:

1. Altick, D. Richard. *Victorian People and Ideas: A Companion for the Modern Readers of Victorian Literature*. WW Norton & Company: NY, 1973.
2. Bough, C. Albert. *Literary History of England: The Nineteenth Century and After*. Routledge: UK, 1992.
3. Cassis, A. F. "A Note on the Structure of Hardy's Short Stories." *Colby Library Quarterly* 10 (1974): 287-296

4. Dalby, Richard (February 1995). "The Historical Fiction of Sir Arthur Conan Doyle". *The Book and Magazine Collector*. Diamond Publishing Group (131).
5. Danahay A. Martin. *State Power and the Victorian Subject*. Prose Studies. Vol. 15.
<https://www.tandfonline.com/doi/abs/10.1080/01440359208586459>
6. Emig Rainer. *Eccentricity Begins at Home: Carlyle's Centrality in Victorian Thought*. Textual Practice. Vol. 17.
<https://www.tandfonline.com/doi/abs/10.1080/0950236032000094890>
7. Gilbert, Sandra M. & Susan Gubar, *The Madwoman in the Attic: The Woman eriter and the Nineteenth Century Literary Imagination*, London: YUP, 1987
8. Glancy, Ruth."Dickens and Christmas: His Framed-Tale Themes." *Nineteenth-Century Fiction* 35 (1980): 53-72.
9. Gordon Ray, *Thackeray: The Uses of Adversity, 1811-1846* (1955)
10. Gordon S. Haight, *George Eliot, A Biography* (1968)
11. Carol T. Christ – *The Finer Optic: The Aesthetic of Particularity in Victorian Poetry*
12. Richard Dellamora – *Masculine Desire: The Sexual Politics of Victorian Aestheticism*
13. John Henry Newman's "the idea of a university" and the present socio-cultural context.
<https://www.tandfonline.com/doi/abs/10.1080/13511610.1990.9968191>
14. Mitchell, Sally. *Daily Life in Victorian England*, 2nd Edition, ISBN-10: 0313350345
15. Moore, Grace. *Colonialism in Victorian Fiction*. Dickens Studies Annual. Vol. 37. Pp. 251-86.
<https://www.jstor.org/stable/44372164>
16. Moore, James (2006), *Evolution and Wonder* – Understanding Charles Darwin, _ Radio talk
17. N. John Hall, *Trollope: A Biography* (1991)
18. Perry, Seamus & Nicholas Shrimpton. Stephen Wall, *Trollope and Character and Other Essays on Victorian Literature*. Anthem Press: UK, 2018.
19. Sandra, Gilbert & Susan Guber. *The Madwoman in the attic*. Worldview Publications: ., 2000
20. Schwarzbach, S. F. Victorian Literature and the City: A Review Essay. *Dickens Studies Annual*. Vol. 15 (1986), pp. 309-335. <https://www.jstor.org/stable/44371576>
21. Stevenson, Lionel. The Modern Values of Victorian Fiction. *CLA Journal*. Vol. 4.
<https://www.jstor.org/stable/44327927>
22. Matthew Arnold, *Essays on Criticism, Culture and Anarchy, Democracy*
23. Walter Pater, *Studies in Art and Poetry*

Assessment Plan:

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30 Marks (as

detailed below)

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MA I Semester English
POOL 3/ PAPER I
Drama from Elizabethan to Nineteenth Century

Course No.:

Credits: 04

Background: Drama is a classical tradition of Europe where every European region and country of Europe has its own story to tell. England too has a rich drama/theatre tradition and Elizabethan period is golden period of this tradition. What made drama such a successful and popular engagement in Elizabethan England? How did Elizabethan theatre culture evolve to be conducive for great drama exponents like Marlowe, Christopher Marlow, Francis Beaumont, John Fletcher, Thomas Middleton, Thomas Kyd and Shakespeare? These and more such questions will be addressed in this paper. The Elizabethan drama/theatre culture has a lasting impact on the scholarship, artefacts, theatre-culture, intellectual discourses, researches and academic trends that followed all over the world. This paper offers studies in British drama till nineteenth century wherein Elizabethan period is the point of departure. The paper presents the students a survey and comparative study of different drama trends that emerged in Britain during various periods till the nineteenth century as embodiments of contemporary socio-political issues and changes in the field of performance spheres.

Objectives:

Students will be able to:

- Familiarize themselves with major themes, techniques, traits and characteristic features of drama produced in different age and times in Britain.
- Formulate analytical studies of the literary, cultural and performative paradigms of the texts prescribed while reading them and writing about them.
- Simulate arguments in critiquing the evolution of British drama tradition while handling characters, dialogues, speeches, soliloquies and plots.

Content:

- Background
- History of England/ English Theatre
- Elizabethan and Jacobean Theatre (1552-1642)
- Thomas Kyd: *The Spanish Tragedy* (1587)
- Christopher Marlowe *Dr. Faustus* (1592)
- Webster: *The Duchess of Malfi* (1612-13)
- Restoration Theatre (1660-1700)
- William Congreve *The Way of the World* (1700)
- English Drama in the 18th Century
- Oliver Goldsmith *She Stoops to Conquer* (1773)

- Richard Brinsley Sheridan *The Rivals* (1775)
- 19th Century Theatre in England
- Oscar Wilde *The Importance of Being Earnest* (1895)

Essential Reading (Excerpt):

- Bloom, Harold. *Christopher Marlowe's Dr. Faustus*. 2008
- Mack, Peter. *Elizabethan Rhetoric: Theory and Practice*. 1990.
- Nettleton, George Henry. *English Drama of the Restoration and Eighteenth Century (1642-1780)*. 1914.
- Nicoll, Allardyce. *A History of English Drama, 1660-1900 | Early Eighteenth Century Drama - Vol. 2*. 1955.
- White, Martin. *Renaissance Drama in Action: An Introduction to Aspects of Theatre Practice and Performance*. 1998.

Suggested Reading:

- Aphra Behn *The Rover* (1677)
- Ben Jonson *Every Man in his Humour* (1598)
- John Dryden *Marriage a La Mode* (1673)
- John Fletcher *The Faithful Shepherdess* (1608)
- William S. Maugham *The Constant Wife* (1926)
- Brake, Laurel. "Oscar Wilde's An Ideal Husband and W. Somerset Maugham's The Constant Wife: A Dialogue." *Oscar Wilde And Modern Culture: The Making Of A Legend*, Edited By Joseph Bristow, 1st Ed., Ohio University Press, Athens, Ohio, 2008, Pp. 209-233. [JSTOR, www.jstor.org/stable/J.Ctt1j7x92q.15](http://www.jstor.org/stable/J.Ctt1j7x92q.15).
- "'Another Taste of Wit': 1673-1676." *John Dryden and His World*, by James Anderson Winn, Yale University Press, New Haven; London, 1987, pp. 243-284. [JSTOR, www.jstor.org/stable/j.ctt1ww3v8f.12](http://www.jstor.org/stable/j.ctt1ww3v8f.12).
- "Marlowe Lost and Found." *Christopher Marlowe: A Renaissance Life*, by Constance Brown Kuriyama, Cornell University Press, ITHACA; LONDON, 2002, pp. 163-172. [JSTOR, www.jstor.org/stable/10.7591/j.ctv2n7dfp.16](http://www.jstor.org/stable/10.7591/j.ctv2n7dfp.16).
- "Recent Literature of the English Renaissance." *Studies in Philology*, vol. 21, no. 2, 1924, pp. 403-465. [JSTOR, www.jstor.org/stable/4171887](http://www.jstor.org/stable/4171887).
- "The Faithful Shepherdess: The Politics of Chastity." *Court and Country Politics in the Plays of Beaumont and Fletcher*, by Philip J. Finkelpearl, Princeton University Press, 1990, pp. 101-114. [JSTOR, www.jstor.org/stable/j.ctt7ztkj7.8](http://www.jstor.org/stable/j.ctt7ztkj7.8).
- "The Maugham Enigma." *William Somerset Maugham: The Man and His Work / Leben Und Werk*, by William W. Jonas, 1st ed., Harrassowitz Verlag, Wiesbaden, 2009, pp. 29-38. [JSTOR, www.jstor.org/stable/j.ctvc16m99.9](http://www.jstor.org/stable/j.ctvc16m99.9).
- "Wild Thoughts and Desire! Things I Can't Tell You - Words I Can't Speak!': The Drama Of Identity In The Importance Of Being Earnest And Guy Domville." *Henry James, Oscar Wilde And Aesthetic Culture*, By Michèle Mendelssohn, Edinburgh University Press, Edinburgh, 2007, Pp. 163-196. [Jstor, www.jstor.org/stable/10.3366/J.Ctt1r2bbr.10](http://www.jstor.org/stable/10.3366/J.Ctt1r2bbr.10).

- Barish, Jonas A. "The Uniqueness of Elizabethan Drama." *Comparative Drama*, vol. 11, no. 2, 1977, pp. 103–112. JSTOR, www.jstor.org/stable/41152710.
- Colley, John Scott. "Opinion, Poetry, and Folly in 'Every Man in His Humor.'" *South Atlantic Bulletin*, vol. 39, no. 4, 1974, pp. 10–21. JSTOR, www.jstor.org/stable/3198225.
- Craig, Hardin. "Morality Plays and Elizabethan Drama." *Shakespeare Quarterly*, vol. 1, no. 2, 1950, pp. 64–72. JSTOR, www.jstor.org/stable/2866678.
- Daiches, David. *A Critical History of English Literature*. Paperback.
- Diamond, Elin. "Gestus and Signature in Aphra Behn's *The Rover*." *ELH*, vol. 56, no. 3, 1989, pp. 519–541. JSTOR, www.jstor.org/stable/2873196.
- Fitzmaurice, James. "The Language of Gender And a Textual Problem in Aphra Behn's 'The Rover.'" *Neophilologische Mitteilungen*, vol. 96, no. 3, 1995, pp. 283–293., www.jstor.org/stable/43346105.
- Gertrude van Arsdale Ingalls. "Some Sources of Goldsmith's *She Stoops to Conquer*." *PMLA*, vol. 44, no. 2, 1929, pp. 565–568. JSTOR, www.jstor.org/stable/457481.
- Hellenga, Robert R. "Elizabethan Dramatic Conventions and Elizabethan Reality." *Renaissance Drama*, vol. 12, 1981, pp. 27–49. JSTOR, www.jstor.org/stable/41917190.
- Kaufman, Anthony. "Language and Character in Congreve's *The Way of the World*." *Texas Studies in Literature and Language*, vol. 15, no. 3, 1973, pp. 411–427. JSTOR, www.jstor.org/stable/40755227.
- Kendrick, Matthew. "Humoralism and Poverty in Jonson's 'Every Man in His Humour.'" *South Central Review*, vol. 30, no. 2, 2013, pp. 73–90., www.jstor.org/stable/44016831.
- Levin, Harry. "The End of Elizabethan Drama." *Comparative Drama*, vol. 3, no. 4, 1969, pp. 275–281. JSTOR, www.jstor.org/stable/41152514.
- Lewinsohn-Zamir, Daphna. "THE IMPORTANCE OF BEING EARNEST: TWO NOTIONS OF INTERNALIZATION." *The University of Toronto Law Journal*, vol. 65, no. 2, 2015, pp. 37–84. JSTOR, www.jstor.org/stable/24311947.
- Lowenstien, David. *The Cambridge History of Early Modern English Literature*. 2003.
- Lyons, Charles R. "Disguise, Identity, and Personal Value in 'The Way of the World.'" *Educational Theatre Journal*, vol. 23, no. 3, 1971, pp. 258–268. JSTOR, www.jstor.org/stable/3205354.
- Mazzio, Carla. "Staging the Vernacular: Language and Nation in Thomas Kyd's *The Spanish Tragedy*." *Studies in English Literature, 1500-1900*, vol. 38, no. 2, 1998, pp. 207–232. JSTOR, www.jstor.org/stable/451034.
- Mincoff, Marco. "The Faithful Shepherdess: A Fletcherian Experiment." *Renaissance Drama*, vol. 9, 1966, pp. 163–177. JSTOR, www.jstor.org/stable/41917000.
- Ornstein, Robert. "Marlowe and God: The Tragic Theology of Dr. Faustus." *PMLA*, vol. 83, no. 5, 1968, pp. 1378–1385. JSTOR, www.jstor.org/stable/1261310.

- Ribner, Irving. "Criticism of Elizabethan and Jacobean Drama." *Renaissance Drama, a Report on Research Opportunities*, no. 6, 1963, pp. 7–13. *JSTOR*, www.jstor.org/stable/43264644.
- Thompson, James. "Sheridan, *The School for Scandal*, and Aggression." *Comparative Drama*, vol. 42, no. 1, 2008, pp. 89–98. *JSTOR*, www.jstor.org/stable/23038080.
- Willbern, David P. "Thomas Kyd's 'The Spanish Tragedy': Inverted Vengeance." *American Imago*, vol. 28, no. 3, 1971, pp. 247–267. *JSTOR*, www.jstor.org/stable/26302674

Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- i. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- ii. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- iii. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- iv. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- v. **A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

1. **Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.
 - d. students need to read additional materials on research methodology and research ethics
2. **Suggestions To Students On Writing Assignments / Expectations From Students:**
 - a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
3. **Teacher's Role:**
 - a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
 - b. Teachers will announce each test / quiz / assignment / sessional well in advance.
 - c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - d. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of

assignments / presentations. they have an opportunity to improve their grade by taking a make up test.

- g. Our university has recently implemented Rights of Persons with Disabilities (RPD) Act 2016 which mandates equal participation, accessibility of teaching and learning process, accessible course materials, and accessible examination with proper scribe and extra time to those who avail scribe facility.
- h. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

**MA English I Semester
POOL 3 PAPER II
Shakespeare**

Course No:
04

Credits:

Background / Purpose / Significance:

The plays of Shakespeare represent significant aspects of literature, culture, theatre and language. In all times and places, Shakespeare has consistently been open to fresh vistas of intellectual inquiries and researches. This paper will take the students into the world of Shakespearean characters, plots, themes, intrigues, dialogues/speeches, monologues, soliloquies, sonnets and the relevant critical works on him. The paper will consider these plays within different contexts, including performance history as well as literary history. The paper will present for students an assessment of Shakespeare's lasting cultural impact.

Objectives:

Students will:

- Be familiarised with histories, tragedies, comedies and sonnets of Shakespeare.
- Able to assess Shakespeare as an embodiment of Elizabethan and Renaissance spirit.
- Acquire training to appreciate critical works and schools inspired by Shakespeare.

Introduction

- Background
- Introduction to the idea of Shakespeare
- Shakespeare and his role in English theatre and poetry

Plays (Histories, Tragedies, Romance, Comedies)

- *Measure for Measure* (1603-04)
- *Hamlet* (1602)
- *King Lear* (1606)
- *Twelfth Night* (1601-1602)
- *Winter's Tale* (1610-1611)

Sonnets and Poems

- Sonnet 106 (When in the chronicle of wasted time)
- Sonnet 138 (When my love swears that she is made of truth)
- Sonnet 29 (When, in disgrace with fortune and men's eyes)
- Sonnet 18 (Shall I compare thee to a summer's day?)
- Sonnet 86 (So oft have I invoked thee for my Muse)
- Sonnet 104 (To me, fair friend, you never can be old)

- Excerpts- “Venus and Adonis” and “The Rape of Lucrece”

Criticism (Excerpts):

- Coleridge, S. T. “On The Characteristic Excellencies of Shakespeare’s Plays”, 1813
- Bradley, A. C. *Shakespearean Tragedy*. (1904)
- Brook, Peter. *King Lear, A Midsummer Night’s Dream*
- Dryden, John. “Of Dramatick Poesie” (1668)
- Dowden, Edward. *Shakespeare: A Critical Study of His Mind and Art* (1875)
- Hazlitt, William. *Characters of Shakespeare’s Plays*. (1817)
- Knights, L. C. *Hamlet and other Shakespearean Plays*. (1979)
- Theobald, Lewis. *Shakespeare Restored* (1726).
- Greenblatt, Stephen. *Renaissance Self-Fashioning* (1980)
- Johnson, Samuel. “Miscellaneous Observations on the Tragedy of Macbeth” (1745) from *Johnson on Shakespeare*.
- Knight, G. Wilson. *The Wheel of Fire*. Routledge. 2001.
- Parker, Patricia. *Shakespeare from the Margins: Language, Culture, Context* (1996)

Suggested Reading:

- *Henry V* (1599)
- Greenblatt, Stephen, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: University of California Press, 1988)
- “‘Fair Is Foul and Foul Is Fair’: The Radical Ambivalence of Macbeth.” *Ambivalent Macbeth*, by R.S. White, Sydney University Press, AUSTRALIA, 2018, pp. 33–58. *JSTOR*, www.jstor.org/stable/j.ctv19x5cq.6.
- “AN ESSAY BY HAROLD BLOOM.” *Hamlet*, by William Shakespeare et al., Yale University Press, New Haven; London, 2003, pp. 229–244. *JSTOR*, www.jstor.org/stable/j.ctt1njkw8.6.
- “Cosmetics and Poetics in Shakespearean Comedy.” *Cosmetics in Shakespearean and Renaissance Drama*, by Farah Karim-Cooper, Edinburgh University Press, Edinburgh, 2006, pp. 132–151. *JSTOR*, www.jstor.org/stable/10.3366/j.ctt1r2572.10.
- “Hamlet.” *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays*, by PETER LAKE, Yale University Press, NEW HAVEN; LONDON, 2016, pp. 511–533. *JSTOR*, www.jstor.org/stable/j.ctt1gxxpsd.28.
- “Performance: Macbeth.” *Shakespeare*, by Gabriel Egan, Edinburgh University Press, Edinburgh, 2007, pp. 180–202. *JSTOR*, www.jstor.org/stable/10.3366/j.ctt1g0b374.12.

- “Shakespeare and His Stage.” *Shakespeare Quarterly*, vol. 48, no. 5, 1997, pp. 548–550. JSTOR, www.jstor.org/stable/2871319.
- Barroll, Leeds. “A New History for Shakespeare and His Time.” *Shakespeare Quarterly*, vol. 39, no. 4, 1988, pp. 441–464. JSTOR, www.jstor.org/stable/2870707.
- Bate, Jonathan, and Dora Thornton (eds), *Shakespeare: Staging the World* (London: British Museum, 2012)
- Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625* (Oxford: Oxford University Press, 1983)
- Crawford, Hannah et al. *Shakespeare in London* (London: Bloomsbury Arden Shakespeare, 2015)
- Dent, Robert W. “Shakespeare in the Theater.” *Shakespeare Quarterly*, vol. 16, no. 3, 1965, pp. 154–182. JSTOR, www.jstor.org/stable/2867593.
- Farrelly, James P. “Johnson on Shakespeare: ‘Othello.’” *Notre Dame English Journal*, vol. 8, no. 1, 1972, pp. 11–21. JSTOR, www.jstor.org/stable/40066592.
- Harris, Duncan. “Tombs, Guidebooks and Shakespearean Drama: Death in the Renaissance.” *Mosaic: A Journal for the Interdisciplinary Study of Literature*, vol. 15, no. 1, 1982, pp. 13–28. JSTOR, www.jstor.org/stable/24777744.
- Holland, Peter, ‘*Shakespeare, William (1564–1616)*’, *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004; online edn, Jan 2013)
- Hunter, G.K. *English Drama 1586-1642: The Age of Shakespeare*. 1997.
- JACKSON, MACD. P. “Shakespeare's ‘Richard II’ and the Anonymous ‘Thomas of Woodstock.’” *Medieval & Renaissance Drama in England*, vol. 14, 2001, pp. 17–65. JSTOR, www.jstor.org/stable/24322987.
- Matheson, Lister M. “English Chronicle Contexts for Shakespeare's Death of Richard II.” *From Page to Performance: Essays in Early English Drama*, edited by John A. Alford, Michigan State University Press, 1995, pp. 195–220. JSTOR, www.jstor.org/stable/10.14321/j.ctt7zt7mq.14.
- McNeir, Waldo F. “Comedy in Shakespeare's Yorkist Tetralogy.” *Pacific Coast Philology*, vol. 9, 1974, pp. 48–55. JSTOR, www.jstor.org/stable/1316569.
- Petronella, Vincent F. “The Place of Ecstasy in ‘The Merchant Of Venice.’” *CEA Critic*, vol. 48, no. 2, 1985, pp. 68–77. JSTOR, www.jstor.org/stable/44377392.
- Reibetanz, John. “Theatrical Emblems in King Lear.” *Some Facets of King Lear: Essays in Prismatic Criticism*, edited by ROSALIE L. COLIE and F.T. FLAHIFF, University of Toronto Press, TORONTO; BUFFALO, 1974, pp. 39–58. JSTOR, www.jstor.org/stable/10.3138/j.ctt1gxsrc5.6.
- Stenson, Matthew Scott. “Unlocking Meaning: The Act of Reading in Shakespeare's *The Merchant of Venice*.” *Christianity and*

Literature, vol. 64, no. 4, 2015, pp. 377–399. *JSTOR*, www.jstor.org/stable/26194855.

- Tebbetts, Terrell L. “Shakespeare's Henry V: Politics and the Family.” *South Central Review*, vol. 7, no. 1, 1990, pp. 8–19. *JSTOR*, www.jstor.org/stable/3189210.
- Weis, René, *Shakespeare Revealed: A Biography* (London: John Murray, 2007)

Assessment Plan:

End Semester Examination:

70 Marks

**Continuous Assessment:
detailed below)**

30 Marks (as

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
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- An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

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MA ENGLISH Semester I

Pool 4 / Paper I

Philosophy of Literature

Course No.:

Credits: 04

Background:

What is literature? What does literature do for us? Does it advance any truth claims? Does it help us know ourselves? Can we make a moral case for literature? Does it serve the human good? What is the promise of literature as different from other forms of writing and discourse? What is the relationship between literature and philosophy? What is “literary” about philosophy and what is “philosophical” about literature? Why read, study, teach literature at all? Age-old and perennial, questions as these confront us starkly as we continue to be intrigued by the powers, pleasures and possibilities of literature. In this course, we will grapple with such questions by exploring modern philosophical understandings of literature with an emphasis on metaphysics, the philosophy of mind, epistemology, ethics, and aesthetics and by tracing the genealogy of the relationship between literature and philosophy.

Objectives:

Students will be:

- Familiarized with various aspects of literature taken up in philosophical discourses since antiquity.
- Ushered into appreciation of intersections, tensions, affinities and inter-textuality between philosophy and literature through reading of the texts prescribed.
- Trained into using the jargon of various philosophical treatises in academic and scholarly discourses.

Topics and Reading:

Foundational Classic Sources:

- *Republic*: Plato (selections)
- *Poetics*: Aristotle (selections)
- “Of Tragedy”: David Hume
- *The Birth of Tragedy*: Friedrich Nietzsche (selections)
- “Creative Writers and Day-Dreaming”: Freud

Definition of Literature:

- “The Concept of Literature”: Monroe Beardsley
- “What Isn’t Literature?”: ED Hirsch, Jr
- *What Is Literature?*: Jean-Paul Sartre (selections)

Ontology of Literature:

- “Pierre Menard, Author of the Quixote”: Jorge Luis Borges

Fiction:

- “The Logical Status of Fictional Discourse”: John Searle
- “What is Fiction”: Gregory Carrie

Morality:

- “The Virtues, the Unity of a Human Life and the Concept of a Tradition”: Alasdair MacIntyre
- “Literature, Truth and Philosophy”: Peter Lamarque and Stein Haugom Oslen
- “Romantic Morality: The Real” by Irving Babbitt from Rousseau and Romanticism.

Logic:

- “Logic and Criticism” Peter Lamarque

Metaphor:

- “What Metaphors Mean”: Donald Davidson

Interpretation:

- “The Postulated Author”: Alexander Nehamas

Emotion:

- “Applicant”: Harold Pinter
- “An Interview with Jacques Derrida,” *Acts of Literature*: Derrida and Attridge

Theatre:

- “Nietzsche, the Mask and the Problem of the Actor”: Tom Stern

Literary Values:

- “Finely Aware and Richly Responsible”: Martha Nussbaum
- “The Ethics of Reading”: J. Hillis Miller

Essential Reading (Relevant Excerpts):

- “Literature and Knowledge”: Catherine Wilson
- “Literature, Truth, and Philosophy”: Peter Lamarque and Haugom Olsen
- “Nietzsche, the Mask and the Problem of the Actor”: Tom Stern in *The Philosophy of Theatre, Drama and Acting*. Rowman and Littlefield International, 2017.
- “Philosophy and/as/of Literature”: Arthur Danto
The Pleasure of the Text: Roland Barthes (selections)
- “The Pleasures of Tragedy”: Susan Feagin
- “Truth in Fiction”: David Lewis
- Eileen John and Dominic McIver Lopes (eds.), *Philosophy of Literature: Contemporary and Classic Readings, An Anthology* (2004: Blackwell).
- Martha C. Nussbaum, *Reading for Life*, 1 Yale J.L. & Human. (1989). Available at: <https://digitalcommons.law.yale.edu/yjlh/vol1/iss1/10>

Suggested Reading:

- Peter Lamarque. *The Philosophy of Literature*
- Garry Hagberg and Walter Jost (eds). *A Companion to the Philosophy of Literature*
- Noel Carroll and John Gibson (eds). *The Routledge Companion to Philosophy of Literature*

Martha Nussbaum. *Love’s Knowledge: Essays on Philosophy and Literature*

Michael Weston. *Philosophy, Literature, and the Human Good* Severin

Schroeder (ed). *Philosophy of Literature*

Christopher New. *Philosophy of Literature: An Introduction*

Assessment Plan:

End Semester Examination:

70 Marks

Continuous Assessment:

30 Marks (as detailed below)

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Important Notes:

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- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
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- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
- g. Our university has recently implemented Rights of Persons with Disabilities (RPD) Act 2016 which mandates equal participation, accessibility of teaching and learning process, accessible course materials, and accessible examination with proper scribe and extra time to those who avail scribe facility.
- h. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

Literary Criticism from Classical to Victorian Age

Course No.:

Credits: 4

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER: This paper is aimed to introduce literary criticism as a survey of Western Literary Theory and Criticism with an emphasis on the most prominent theorists, texts, schools and ideas. It is a course in the history of ideas - specifically, ideas related to the theory and criticism of literary texts.

Objectives:

1. To provide a clear understanding of these groundbreaking texts in the history of theory and criticism.
2. To stress on the practical value of these seminal texts for understanding the historical attitudes toward literature, and for clarifying current issues in literary theory, precisely from the Classical to the Victorian age.
3. To train the students in connecting the ideological dots of literature and philosophy by readings some of these original works.

A. Classical Criticism

1. Plato : *Republic* (Extracts)
2. Aristotle: *Poetics*
3. Horace : *The Art of Poetry*

B. Medieval and Renaissance

1. Dante: *Letter to Can Grande della Scala*
2. Sidney: *An Apology for Poetry*

C. Eighteenth Century

1. Johnson : *Preface to Shakespeare*
2. Hume: *Of the Standard of Taste*
3. Kant : *Critique of Judgement*
4. Schiller : *On Naïve and Sentimental Poetry*

5. Wordsworth: *Preface to Lyrical Ballads*(1801) [Selected Chapters]
6. Coleridge : *Biographia Literaria* (1817) [Selected Chapters]
7. Mary Wollstonecraft : *A Vindication of the Rights of Women* (Extracts) (1792)
8. Shelley: *Defence of Poetry* (1821)

D. Modernism

1. Hegel: *Lectures on Aesthetics* (1835)
2. Arnold: *The Function of Criticism* (1864)

Suggested Readings:

1. John Keats: *Negative Capability*
2. John Locke: *Concerning Human Understanding*
3. Walter Pater and Oscar Wilde: *Aestheticism*
4. Schiller, from *On Naïve and Sentimental Poetry*
5. Culler, Jonathan. *Literary Theory: A Very Short Introduction*
6. Eagleton, Terry. *Literary Theory: An Introduction*
7. Groden, Michael, Martin Kreiswirth, and Imre Szeman, eds. *The Johns Hopkins Guide to Literary Theory and Criticism*
8. Habib, M. A. R., *A History of Literary Criticism and Theory: From Plato to the Present.*
9. Harmon, William and C. Hugh Holman, *A Handbook to Literature*
10. Murfin, Ross and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*
11. Selden, et al. *A Reader's Guide to Contemporary Theory*

Assessment Plan:

- | | |
|--|-------------------------------------|
| End Semester Examination: | 70 Marks |
| Continuous Assessment: | 30 Marks (as detailed below) |
| <ol style="list-style-type: none"> i. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks ii. Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance iii. A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision iv. An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching. v. A Sessional (as a Make up Test) to be conducted in last week | |

Important Notes:

1. **Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning

- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.
 - d. Students need to read additional materials on research methodology and research ethics
- 2. Suggestions To Students On Writing Assignments / Expectations From Students:**
- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- 3. Teacher's Role:**
- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
 - b. Teachers will announce each test / quiz / assignment / sessional well in advance.
 - c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - d. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - f. The teacher will destress students by explaining to the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.
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