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:


**Suggested Readings:**


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 who 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
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)

Suggested Reading

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: 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
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   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 who 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:
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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)
  a) Of their Trades, and Manner of Life
  b) Of their Slaves and of their manners of Life
  c) Of the Religion of the Utopians

Robert Burton: *The Anatomy of Melancholy* (selections)
  a) The Author’s Abstract of Melancholy (Rhymed)
  b) God, a Cause of Melancholy (Member 3, subsect 1)

John Bunyan: *The Pilgrims Progress*
  a) The Author’s Apology for his Book
  b) 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*
  a) Of a Pastor (Chapter 1)
  b) The Parson’s Life (Chapter IV)
  c) The Parson’s Liberty (Chapter XXXIII)

Abraham Cowley: *Of Liberty,

Proposed by: Prof. M. Rizwan Khan and Dr. Akbar J. A. Syed
Prose and Fiction from 1702 to 1740
Jonathan Swift: *The Battle of the Books*
Danial 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: *Urnb 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 Legouix and Louis Cazamian
Landmarks of English Literature by Hentry 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 Herfordshire
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.
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Proposed by: Prof. M. Rizwan Khan and Dr. Akbar J. A. Syed
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.
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:**


Emily Bronte: *Wuthering Heights*

J. Rudyard Kipling: *Kim*
John S. Mill: *On Liberty, Utilitarianism*

**Suggested Readings:**


22. Matthew Arnold, Essays on Criticism, Culture and Anarchy, Democracy

23. Walter Pater, Studies in Art and Poetry

**Assessment Plan:**

End Semester Examination: 70 Marks

Continuous Assessment: 30 Marks (as detailed below)

i. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
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MA I Semester English  
POOL 3/ PAPER 1  
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

**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)


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

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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:
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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.
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 eith 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)
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).
- Johnson, Samuel. “Miscellaneous Observations on the Tragedy of Macbeth” (1745) from Johnson on Shakespeare.
- Parker, Patricia. Shakespeare from the Margins: Language, Culture, Context (1996)

Suggested Reading:
- Henry V (1599)
• 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)
• Stenson, Matthew Scott. “Unlocking Meaning: The Act of Reading in Shakespeare's *The Merchant of Venice*.” *Christianity and
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
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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.
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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.
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3. Teacher’s Role:
   a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
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   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.
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

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
• “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
• 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 Caroll 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)

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

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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 28della 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)


**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*
6. Eagleton, Terry. *Literary Theory: An Introduction*

**Assessment Plan:**

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- **Continuous Assessment:** 30 Marks (as detailed below)
  
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In this paper students will study poetry and drama that emerged against the literary and historical contexts studied in the previous paper. Section I: Poems (2x14 + 2x6) i: Geoffrey Chaucer (1340-1400): Prologue to The Canterbury Tales; Introduction*, Portraits of the Knight*, the Squire* and the Wife of Bath. i: Edmund Spenser (1552-99): Sonnets from Amoretti: (a) What guyle is this ...;(b) The Merry Cuckow, messenger of Spring; The Faerie Queene, Book. 3,Canto 3: The Visit to Merlin 1-10. i: Henry Howard (1517-1547): The Means to Attain a Happy Life i: Michael Drayton: (1563-1631) Love's Farewell i: William Shakespeare (1564-1616): Sonnets 30*, 65*, i: John Donne (1572-1631): Sweetest Love I do not go* / Thou Hast made me. i: Mary The Age of Vikings. As you know Scandinavian invasions had a great impact for the course of the English history and the development of the English language. Scandinavian raids into the territory of Britain started in the 8th century. Anglo-French or Anglo-Norman is a name of the tongue that was spoken by Norman conquerors, but differed from Parisian French a bit). The most immediate consequence of the Norman domination in Britain is to be seen in the wide use of the French language. It became the language of East Saxon dialects became more important, since it made the basis of the dialect of London in 12th 13th c. + Gloucester dialect and London Dialect. Midland (Central) dialects â€“ From OE Mercian dialects (divided into West Midland and East. Midland). 7 Chaucer as the Father of English Poetry 10 Chaucer s Contribution to English Language and Versification. 11 Chaucer s place in English Literature 12 Development of Poetry in the Age of Chaucer 13 The Fifteenth Century : A Barren Period ( ) 20 The Age of Shakespeare ( ) 21 Sir Thomas Wyatt and Henery Howard, Earl of Survey ( ). 24 Spenser s Faerie Queen as an Epic.. 25 Songs and Lyrics in Shakespeare s Age.