

**SEMESTER TWO: ENGLISH MAJOR (CORE) BRITISH ROMANTIC POETRY**

SEMESTER	TWO
PAPER NUMBER	FOUR
PAPER CODE	CIEN230221T
PAPER TITLE	BRITISH ROMANTIC POETRY
NO OF CREDITS	FOUR
THEORY / COMPOSITE	THEORY
NO OF PERIODS ASSIGNED	FOUR PERIODS
NAMES OF PROFESSORS	DR ARGHA KR BANERJEE, DR CHRISTINA MIRZA AND ARJUN SENGUPTA
COURSE DESCRIPTION/ OBJECTIVES/ LEARNING OUTCOME/S	<p>The British Romantic Movement (spanning roughly from the late eighteenth to the early nineteenth century), occupies a significant place in the literary history of England. Through a close study of prescribed texts students will explore the key features of British Romantic writings:</p> <ol style="list-style-type: none"> <li>1) Conceptions of nature, solace in or reconciliation with the natural world through art.</li> <li>2) Revolt against the established canons of neoclassical aesthetics in favor of values (by and large more individual, inward and emotional)</li> <li>3) The conception of the sublime</li> <li>4) Renouncement of rationalism and order</li> <li>5) The central preoccupation with the healing power of imagination</li> <li>6) The predominance of the lyric form as a means of poetic expression among several others.</li> <li>7) Students are also expected to read the background and the significant socio-political factors that triggered off / inspired the British Romantic movement.</li> </ol>
SYLLABUS	<p><b><u>MODULE ONE</u></b>  History of literature: The Eighteenth Century II (Poetry)  William Blake ‘The Lamb’ OR ‘The Chimney Sweeper’ (<i>The Songs of Innocence</i>), ‘The Tyger’ OR ‘The Fly’ (<i>The Songs of Experience</i>)  William Wordsworth ‘Tintern Abbey’ OR ‘Ode: Intimations of Immortality’  Samuel Taylor Coleridge: ‘Kubla Khan’, ‘Dejection: An Ode’, ‘Frost at Midnight’ (ANY ONE)</p> <p><b><u>MODULE TWO</u></b>  History of literature: The Romantic Period  <i>Any TWO poets to be taught</i>  John Keats ‘Ode to a Nightingale’, ‘To Autumn’, ‘Ode on a Grecian Urn’(any two)  Percy Bysshe Shelley ‘Ode to the West Wind’, ‘Ozymandias’, ‘Hymn to Intellectual Beauty’, ‘To a Skylark’(any two)  Lord Byron ‘Childe Harold’ Canto III, verses 36-45 (lines 316-405); Canto IV, verses 178-86.  <i>History of literature will be tested as CIA</i></p>
PRESENTATIONS/ PAPER	Reason and Imagination, Conceptions of Nature, Literature and Revolution The Gothic, The Romantic Lyric
READING LISTS / REFEREN CE LISTS (Including but not limited to the mentioned texts. Comprehensive reading lists to be supplied by individual professors in class)	<ol style="list-style-type: none"> <li>1. William Wordsworth, ‘Preface to Lyrical Ballads’ in <i>Romantic Prose and Poetry</i>, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973), pp.594-611.</li> <li>2. John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’ and ‘Letter to Richard Woodhouse, 27 October 1818’ in <i>Romantic Prose and Poetry</i>, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973), 766-68, 777-8.</li> <li>3. Jean Jacques Rousseau, ‘Preface’ to <i>Emile or Education</i>, translated Allan Bloom (Harmondsworth: Penguin, 1991).</li> <li>4. Samuel Taylor Coleridge, <i>Biographia Literaria</i> ed. George Watson (London: Everyman, 1993) Chapter XIII, 161-66.</li> </ol>
EVALUATION	<p>CIA (Test)- 30  End-semester: paper format  Module 1: 2x20=40 (2 out of 6 questions—2 each from Blake, Wordsworth and Coleridge)  Module 2: 1x20=20 (1 out of 4 – 2 questions each from the 2 poets taught)  1x10=10 (1 out of 2 – Reference to the context or Short questions)</p>