

**Course: Discipline Specific Core**

Semester	4
Paper Number	9
Paper Code	HENCR4091T
Paper Title	British Romantic Literature
No. of Credits	6
Theory/Composite	Theory
No. of periods assigned	Th: 5 + 1
Name of Faculty member(s)	
Course description/objective	<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, It is important for students to explore in considerable detail the key constituent features of British Romantic writing: conceptions of nature; solace in or reconciliation with the natural world through art; revolt against the established canons of neoclassical aesthetics in favour of values (by and large more individual, inward and emotional); the conception of the sublime, renouncement of rationalism and order (associated with the preceding Enlightenment era), central preoccupation with the healing power of imagination, predominance of the lyric form as a means of poetic expression among several others.</p> <p>Reaction against the Enlightenment was also reflected in Romantic writing especially in the rise of the Gothic genre and exploration of medievalism, especially in the works of Ann Radcliffe, Samuel Taylor Coleridge, John Keats and Mary Shelley among several others.</p> <p>Students are also expected to read the background and the significant socio-political factors that triggered off /inspired the British romantic movement. As, for instance, one of the catalysts that contributed to the development of the British Romanticism as a major movement was the French Revolution with its ideals of liberty, equality and fraternity. As a part of the course, these ancillary issues also need to be explored by the student in detail.</p>
Syllabus	<p><b>Module 1:</b>  William Blake 'The Lamb', 'The Chimney Sweeper' (from The Songs of Innocence and The Songs of Experience) 'The Tyger' (The Songs of Experience) 'Introduction' to The Songs of Innocence.  Robert Burns 'A Bard's Epitaph', 'Scots WhaHae'.  William Wordsworth 'Tintern Abbey', 'Ode: Intimations of Immortality'.  Samuel Taylor Coleridge 'Kubla Khan', 'Dejection: An Ode'.</p> <p><b>Module 2:</b>  Lord George Gordon Noel Byron 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674).  Percy Bysshe Shelley 'Ode to the West Wind', 'Ozymandias', 'Hymn to Intellectual Beauty'.  John Keats 'Ode to a Nightingale', 'To Autumn', 'On First Looking into Chapman's Homer'.</p> <p><b>Module 3:</b>  Mary Shelley <i>Frankenstein</i></p>
Presentations/Paper	Reason and Imagination Conceptions of Nature Literature and Revolution The Gothic The Romantic Lyric
Reading/Reference Lists	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. 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) pp. 766–68, 777–8. 3. Jean-Jacques Rousseau, 'Preface' to <i>Emile or Education</i> , tr. Allan Bloom (Harmondsworth: Penguin, 1991). . Samuel Taylor Coleridge, <i>Biographia Literaria</i> , ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.
Evaluation	CIA: TEST – (20)  End-Sem: PAPER FORMAT Module 1: 1 x 20 (1 of 3) 5 + 5 Short notes {2 of 3}/Reference to context 10 x 1 {1 of 2} Module 2: 1 x 20 (1 of 3) 5 + 5 Short notes {2 of 3}/Reference to context 10 x 1 {1 of 2} Module 3: 1 x 20 (1 of 3)

**PAPER No.:** to be given by COE

**Faculty:** indicate faculty members who will be teaching the paper/modules of the paper

**Course description:** essentially the aim of the course/ a brief description of what the course will impart

**Syllabus:** When laying down syllabus for a paper please indicate:

Modules; marks per module/section/topic; number of periods allotted to each

**May be submitted as annexure if space in this box is insufficient**

**Texts:** texts to be studied in the paper (leave blank if not applicable)

**Reading/Reference:** books that might be listed as required reading/ advised or suggested reading/ etc.

**Evaluation:** End-Sem 80; CIA 20

However if the dept. has decided on alternative modes of assessment for the paper they are to be indicated in the evaluation plan.

Example: End-Sem: 40

CIA: 20

Presentation: 20 (Module 1)

Project: 20 (Module 2)

**DSC:** total of 14 papers