



ST. ALOYSIUS COLLEGE(AUTONOMOUS), JABALPUR

Reaccredited 'A++' Grade by NAAC(CGPA:3.58/4.00)

College with Potential for Excellence by UGC

DST-FIST Supported & STAR College Scheme by DBT

Faculty of Arts

Master of Arts (M.A.)

SUBJECT: ENGLISH LITERATURE

M.A. III Semester

Paper-I

Literary Criticism and Theory-I

Course Outcomes

CO.No.	Course Outcomes
CO1	Understand the principles of Indian as well as Western European philosophy and aesthetic theory.
CO2	Trace the evolution of these principles of literary criticism from the Classical to the Romantic and Modern periods.
CO3	Construct well-reasoned, theoretically informed arguments about literary texts in written and oral forms.
CO4	Assess how literature reflects, reinforces, or challenges power structures, ideologies, and cultural norms.
CO5	Connect literary theory to other disciplines such as philosophy, history, sociology, and cultural studies.

Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	Min Marks: 40		

Evaluation Scheme

Marks	
Internal	External
a) Class Test b) Presentation/Assignment/Quiz/Group Discussion, etc c) Appropriate weightage of attendance in class.	1 External Exams (At the End of Semester)



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Content of the Course

Theory

No. of Lectures (in hours per week): 4.5 Hrs. per week

Units	Topics	No. of Lectures
I Classical Criticism	Bharat Muni- <i>Natyashastra</i> Bhartrhari- On Syntax and Meaning (from Vakyapadiya) Aristotle- Poetics Activities: 1- Rasa Enactment Workshop: Students enact scenes evoking each of the nine rasas (Śṛīgāra, Hāsya, Karuṇa, etc.). Reflective discussion on how emotions were communicated 2- Catharsis Reflection Journal: After viewing a tragedy, students write personal responses focused on the emotional purging (catharsis) they experienced.	15
II Renaissance and Neoclassical Criticism	Philip Sydney: An Apology for Poetry John Dryden: Of Dramatic Poesie Samuel Johnson: A Preface to Shakespeare Activities: 1-Gallery Walk: Display key quotes from the text around the room; students move in groups, analyzing and responding on sticky notes. 2-Role-Play Symposium: Students take on the personas of Crites, Eugenius, Lisideius, and Neander and hold a mock panel on modern theatre. 3-Faults and Greatness Chart: Create a two-column chart listing Johnson's praises and criticisms of Shakespeare with supporting examples.	15



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III Romantic Criticism	William Wordsworth: Preface to Lyrical Ballads (1802) Samuel Taylor Coleridge: Biographia Literaria, Chapters XIV and XVIII John Keats: Selected Letters (Negative Capability, on the aims of poetry, on the imagination) Activities: 1- Then vs. Now Comparison: Compare excerpts from 18th-century neoclassical poetry (e.g., Pope) with Wordsworth's poems (Michael, The Solitary Reaper). Analyze how diction and subject matter reflect Wordsworth's manifesto. 2-Imagination Illustration Task: Create a visual diagram or infographic showing Secondary Imagination, including examples from The Rime of the Ancient Mariner or Kubla Khan 3- Beauty vs. Truth Collage: Create a visual or digital collage illustrating the relationship between beauty and truth. Use Keats's quote: "Beauty is truth, truth beauty..."	15
IV Modern Criticism	Matthew Arnold: A Study of Poetry, Barbarians, Philistines, Populace' in Culture and Anarchy T.S. Eliot: Hamlet and His Problem Activities: 1- Culture Diary: Students document their daily cultural consumption (music, media, books, etc.) for a week, then analyze it through Arnold's lens of culture vs. anarchy. 2- Scene Re-Imagining: Rewrite a key Hamlet soliloquy using Eliot's theory-include a new objective correlative" that clarifies Hamlet's internal struggle.	15
V Formalism, New Criticism and Archetype	Cleanth Brooks: The Language of Paradox Victor Shklovsky - "Art as Technique" Now Northrop Frye: Myth, Fiction and Displacement Activities: 1- Paradox Collage Activity: Students create a visual collage that illustrates a literary paradox (e.g., "death be not proud," "sweet sorrow"). 2-Short Film Screening & Analysis: Watch a short experimental film (e.g., Maya Deren or animation) and analyze how it defamiliarizes everyday scenes.	15

Keywords/Tags: Aesthetic, Criticism, Renaissance, Neoclassic, Romanticism, modernism, beauty and meaning, Formalism, New criticism and Archetype, Nature of literature



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References

Reference Books:

1. Chaudhery, Satya Dev. Glimpses of Indian Poetics, New Delhi; Sahitya Academy, 2002
2. T. S. Dorsch, tr. Classical Literary Criticism. Harmondsworth: Penguin.
3. D. J. Enright and Ernest de Chickera, eds. English Critical Texts. London: Oxford University Press, 1962, rpt. Delhi, 1875.
4. Malcolm Bradbury and David Palmer, ed. Contemporary Criticism. Stanford-Upon-Avon Studies 12, London: Arnold, 1970.
5. R.S. Crane, ed. Critics and Criticism: Ancient and Modern, University of Chicago Press, 1952.
6. David Daiches, Critical Approaches to Literature. 1956, rept. Bombay: Longman, 1967.
7. Terry Eagleton, Literary Theory: An introduction. Oxford Blackwell, 1983. Ronger Fowler, A Dictionary of Modern Critical Terms. London: Routledge, 1973,
8. On Syntax and Meaning (from Vakyapadiya). Indian Literary Criticism: Theory and Interpretation. Ed. G. N. Devy. Orient Longman, 2002. (Page 20-25).
9. The Poetics, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Suggested digital platforms/ web links

1. <https://archive.nptel.ac.in/courses/109/106/109106084/>
2. <http://www.digimat.in/nptel/courses/video/109104135/L30.html>
3. <https://archive.nptel.ac.in/courses/109/104/109104135/>

