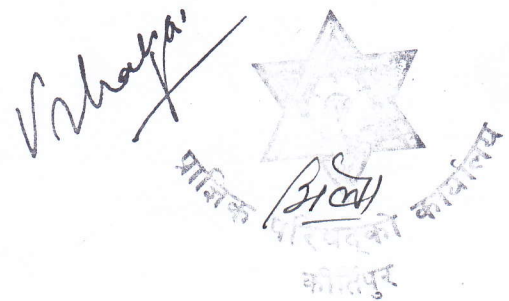


TRIBHUVAN UNIVERSITY
FACULTY OF HUMANITIES AND SOCIAL SCIENCES

Courses for 4 Year BA English Major



English Subject Committee

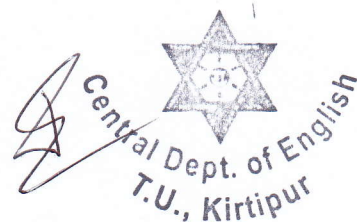
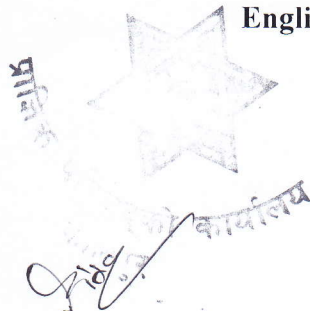



Table of Contents

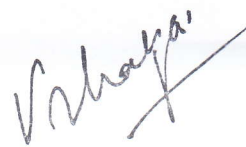
S.N.	Course Code	Titles	Year	Paper	Contact Our	Page No.
1.		BA English Major Grid				1-2
2.	ENGL.421	Reading, Writing, and Thinking	First	I	150	3-6
3.	ENGL.422	History of English Literature and Criticism	First	II	150	7-10
4.	ENGL.423	Prose: Essays and Short Stories	Second	III	150	11-13
5.	ENGL.424	Reading and Responding to Poetry	Second	IV	150	14-16
6.	ENGL.425	Visual Arts	Third	V	150	17-20
7.	ENGL.410	Professional and Technical Communication	Third	Elective	150	21-22
8.	ENGL.426	Drama and Novel	Fourth	VI	150	23-24
9.	ENGL.427	Research and Writing	Fourth	VII	150	25-28


 Central Dept. of English
 T.U., Kirtipur


 Faculty of Humanities & Social Sciences
 Dean's Office
 T.U., Kirtipur


 प्रासिक (मिस्त्र) पदको कार्यालय
 किरतिपुर





Tribhuvan University
Faculty of Humanities and Social Sciences
Four-Year BA English Major Grid

2019

English Major Courses for the four-year BA in English aim at developing students' foundational knowledge of English literature, critical tradition, and interpretive practices. These courses will help inculcate in them a spirit of inquiry, critical thinking, and a taste for appreciating literature, besides improving their communicative, analytical, research, and writing skills. The syllabus, by thus consolidating and strengthening the base, looks forward to the specialized study of literature at the Master's and levels thereafter.

Objectives

The syllabus, which incorporates current global trends in English Studies while remaining attentive to the national/ local needs, envisages the following broad objectives or outcomes.

Upon the completion of BA English Major Courses, students will be able—


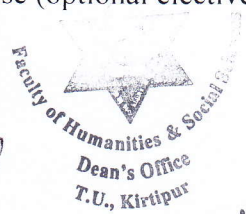
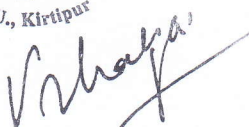
- to provide a broad understanding of English literature, including the heuristics for reading and writing critically about it,
- to embrace and appreciate the core humanistic values—integrity, empathy, and respect to differences,
- to comprehend and appreciate literatures belonging to different cultural and national traditions,
- to acquire necessary knowledge and skills to undertake serious literary and cultural studies independently,
- to recognize the historical formation of ideas, traditions, and social practices,
- to analyze and understand an issue from multiple perspectives, and
- to develop competency in researching, communicating, and problem-solving

Eligibility

To be eligible for admission to four-year BA English Major, students will have completed and received a higher secondary certificate (10-puls 2) or equivalent degree in any discipline or stream from any institution recognized by Tribhuvan University.

Structure of the Courses

The four-year, English Major, programme at Tribhuvan University consists of seven papers and one elective course (optional elective for non-English majors).





1

S.N.	Course Code	Titles	Year	Paper	Contact Hours	Full Marks
1.	ENGL.421	Reading, Writing, and Thinking	First	I	150	100
2.	ENGL.422	History of English Literature and Criticism	First	II	150	100
3.	ENGL.423	Prose: Essays and Short Stories	Second	III	150	100
4.	ENGL.424	Reading and Responding to Poetry	Second	IV	150	100
5.	ENGL.425	Visual Arts	Third	V	150	100
6.	ENGL.410	Professional and Technical Communication	Third	Elective	150	100
7.	ENGL.426	Drama and Novel	Fourth	VI	150	100
8.	ENGL.427	Research and Writing	Fourth	VII	150	100

Evaluation Scheme

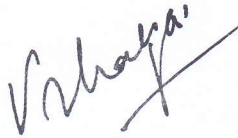
Each course carries 100 full marks. Students have to score at least 40 marks to pass the course. Of the total 100 marks, 30 marks will be based on continuous/ internal evaluation and rest of the 70 marks will be awarded based on the students' performance in the final examination taken at the end of the academic year. Students must pass both internal and final examinations. However, ENGL 410 and ENGL 427 have a practicum component (part of internal evaluation) that carries 50% course weight.




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 प्राज्ञिक विभाग
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Level: BA English Major, Paper I
Year: First
Course Title: Reading, Writing, and Thinking
Course Code: ENGL 421

Full Marks: 100
Contact hours: 150

Course Description

This course concentrates on the major elements of literature and provides practical guidelines on reading closely and writing analytically. While the first two units give an exclusive coverage of the genres with a demonstration of the skills needed for a successful reading of and writing about literature with critical thinking, the last two units incorporate some of the well-known topics with wide-ranging tools to help entry level students respond critically to literature at the college level.

Course Contents

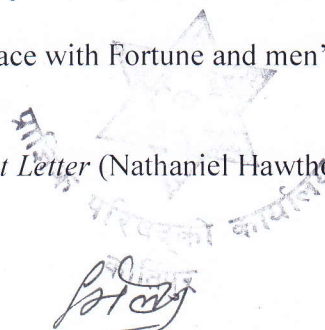
Unit I: Study of Literature and Its Close Reading

40 hrs.

- Thinking about Literature
 1. Discussed Text: "Tell all the Truth but tell it slant" (Emily Dickinson)
 2. Discussed Text: "The Sacred" (Stephen Dunn)
 3. Activity Text: "When my love swears that she is made of truth" (William Shakespeare)
- Why Study Literature?
 4. Discussed Text: "Praise Song for the Day" (Elizabeth Alexander)
 5. Discussed Text: "Peanuts" (Charles Schulz)
- Approaching Literature
 6. Discussed Text: "Out, Out—" (Robert Frost)
 7. Activity Text: "Snow" (Julia Alvarez)
- Close Reading
 8. Discussed Text: from *My Antonia* (Willa Cather)
 9. Activity Text: "To an Athlete Dying Young" (A. E. Housman)
- Elements of Style
 10. Activity Text: Re-reading "To an Athlete Dying Young" (A. E. Housman)
 11. Discussed Text: from "Old Mr. Marblehall" (Eudora Welty)
 12. Activity Text: from *The Great Gatsby* (F. Scott Fitzgerald)
- Special Considerations for Reading Poetry Closely
 13. Discussed Text: from "The Red Wheelbarrow" (William Carlos Williams)
 14. Activity Text: "Bright Star, would I were steadfast as thou art—" (John Keats)
 15. Discussed Text: "Delight in Disorder" (Robert Herrick)
 16. Activity Text: "My Father's Song" (Simon Ortiz)
- Talking with the Text
 17. Activity Text: "Promises are like pie-crust, made to be broken" (Christina Georgina Rossetti)
 18. Discussed Text: "When, in disgrace with Fortune and men's eyes" (William Shakespeare)
- Graphic Designer
 19. Discussed Text: from *The Scarlet Letter* (Nathaniel Hawthorne)



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- From Analysis to Essay: Writing a Close Analysis Essay
 20. Discussed Text: from "Slam, Dunk, & Hook" (Yusef Komunyakaa)
 21. Activity Text: "Fast Break" (Edward Hirsch)
 22. Activity Text: "Travelling through the Dark" (William Stafford)
 23. Activity Text: "Woodchucks" (Maxine Kumin)

Unit II: Elements of Fiction & Drama

40 hrs.

- Elements of Fiction
 24. Discussed Text: "One of These Days" (Gabriel García Márquez)
 25. Discussed Text: from *Pride and Prejudice* (Jane Austen)
 26. Activity Text: from *Hard Times* (Charles Dickens)
 27. Discussed Text: from "The Masque of the Red Death" (Edgar Allan Poe)
 28. Discussed Text: from *The Grapes of Wrath* (John Steinbeck)
 29. Discussed Text: from "Call it Sleep" (Henry Roth)
 30. Discussed Text: from *1984* (George Orwell)
 31. Activity Text: from *Tess of the D'Urbervilles* (Thomas Hardy)
 32. Discussed Text: from *The Beautiful Things That Heaven Bears* (Dinaw Mengestu)
 33. Discussed Text: from *The Adventures of Huckleberry Finn* (Mark Twain)
 34. Discussed Text: from "Miss Brill" (Katherine Mansfield)
 35. Discussed Text: from "The Lottery" (Shirley Jackson)
 36. Discussed Text: from *Mrs. Dalloway* (Virginia Woolf)
 37. Activity Text: "Seeing Eye" (Brad Watson)
 38. Discussed Text: from *A Crime in the Neighborhood* (Suzanne Berne)
 39. Discussed Text: from *Frankenstein* (Mary Shelley)
 40. Activity Text: from *Brooklyn* (Colm Tóibín)
 41. Discussed Text: "The First Day" (Edward P. Jones)
 42. Activity Text: "Girl" (Jamaica Kincaid)
- Special Considerations for Analyzing Drama
 43. Discussed Text: from *Pygmalion* (George Bernard Shaw)
 44. Discussed Text: from *Othello, the Moor of Venice* (William Shakespeare)
 45. Discussed Text: from *A Doll's House* (Henrik Ibsen)
 46. Activity Text: from *A Raisin in the Sun* (Lorraine Hansberry)
 47. Discussed Text: from *The Gin Game* (D. L. Coburn)
 48. Activity Text: *Andre's Mother* (Terrence McNally)
- From Analysis to Essay: Writing an Interpretive Essay
 49. Discussed Text: *Trifles* (Susan Glaspell)



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Unit III: General Topics in Literature: Family, Culture and Love

35 hrs.

- Home & Family
 50. Activity Text: "The Dead" (James Joyce)
 51. Activity Text: "I Stand Here Ironing" (Tillie Olsen)
 52. Activity Text: "A Prayer for My Daughter" (William Butler Yeats)
 53. Activity Text: "My Papa's Waltz" (Theodore Roethke)
 54. Activity Text: "Those Winter Sundays" (Robert Hayden)



- Home & Family—Student Writing: Comparison and Contrast
- The Writer’s Craft —Close Reading (Connotation)
- Identity & Culture
 - 55. Activity Text: *Heart of Darkness* (Joseph Conrad)
 - 56. Activity Text: “Interpreter of Maladies”(JhumpaLahiri)
 - 57. Activity Text: “We Real Cool” (Gwendolyn Brooks)
 - 58. Activity Text: “The White Man’s Burden” (Rudyard Kipling)
 - 59. Activity Text: “The Black Man’s Burden” (H. T. Johnson)
- Home & Family—Student Writing: Close Reading Fiction
- The Writer’s Craft —Close Reading (Specialized, Archaic, and Unfamiliar Diction)
- Love & Relationships
 - 60. Activity Text: *The Importance of Being Ernest* (Oscar Wilde)
 - 61. Activity Text: “To His Coy Mistress” (Andrew Marvell)
 - 62. Activity Text: “Coy Mistress” (Anne Finch)
 - 63. Activity Text: “Is Arranged Marriage Really Any Worse than Craiglist?” (Anita Jain)
 - 64. Activity Text: “Boyfriend” (Randall Munroe)
- Love & Relationships—Student Writing: Analyzing Irony in Drama
- The Writer’s Craft —Close Reading (Irony)

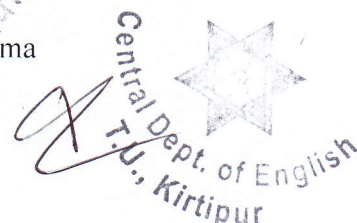
Unit IV: Binary Topics in Literature

35 hrs.

- Conformity & Rebellion
 - 65. Activity Text: *Hamlet* (William Shakespeare)
 - 66. Activity Text: “The Book of the Dead”(EdwidgeDanticat)
 - 67. Activity Text: “anyone lived in a pretty how town” (E. E. Cummings)
 - 68. Activity Text: “An Epitaph” (Matthew Prior)
 - 69. Activity Text: “The Unknown Citizen” (W. H. Auden)
- Conformity & Rebellion—Student Writing: Close Reading Drama
- The Writer’s Craft —Close Reading (Tone)
- Tradition & Progress
 - 70. Activity Text: *Daisy Miller* (Henry James)
 - 71. Activity Text: “Everyday Use” (Alice Walker)
 - 72. Activity Text: “Dover Beach” (Matthew Arnold)
 - 73. Activity Text: “The Negro Artist and the Racial Mountain” (Langston Hughes)
 - 74. Activity Text: from *Plum Bun: A Novel without a Moral* (Jessie RedmonFauset)
- Conformity & Rebellion—Student Writing: Working with Sources
- The Writer’s Craft —Close Reading (Syntax)
- War & Peace
 - 75. Activity Text: *Antigone* (Sophocles)
 - 76. Activity Text: “The Shawl” (Cynthia Ozick)
 - 77. Activity Text: “The Management of Grief” (Bharati Mukherjee)
 - 78. Activity Text: “*Dulce et Decorum Est*” (Wilfred Owen)
 - 79. Activity Text: “Soldier’s Home” (Ernest Hemingway)
- War & Peace—Student Writing: Analyzing Theme in Drama



Signature



- The Writer's Craft —Close Reading (Imagery)

Evaluation Scheme

Internal: 30%

Total of 30 marks of the internal evaluations can be divided into these categories.

Attendance and Participation	05
Presentation, Portfolio*	15
Mid-term	10

* Any writing project that assesses the progress of a student as a writer over the year. The final essay, FOUR to FIVE pages in length, must follow the MLA documenting style as given in *Patterns of College Writing*.

External: 70%

Final sit-in Examination

Prescribed Text

Jago, Carl, *et al.* *Literature and Composition: Reading, Writing, Thinking*. Bedford/St. Martin's, 2011.



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Level: BA English Major, Paper II

Year: First

Course Title: History of English Literature and Criticism

Course Code: ENGL 422

Full Marks: 100

Contact hours: 150

Course Description

This course covers the key developments in the history of British literature and the history of literary criticism. It emphasizes the growth of English literature, its traditions, conventions and changing characteristics, and includes an overview of the major movements in its literary critical tradition. The course is divided into two segments. The first deals with the history of English literature. In this segment, students will be introduced to the different time periods of English literature, their fundamental concerns, representative writers of those times, and the nature of creative writing. The second segment will familiarize students with the art of criticism from the ancient classical world to the twentieth century. This engagement with the ideas and beliefs, essential for critiquing a piece of literary text, will improve their skill for literary appreciation.

HISTORY OF ENGLISH LITERATURE

Unit I: Old English Literature to Renaissance and Restoration Drama

30 hrs.

- *Old English Literature*
 1. *Beowulf*
 2. "The Seafarer and the Wanderer"
 3. Battle Poems and "The Dream of the Rood"
 4. Old English Language

- *Middle English Literature*
 5. Norman Conquest to Chaucer
 6. Julian Of Norwich, Margery Kempe, *Sir Gawain and the Green Knight*
 7. Geoffrey Chaucer, William Dunbar, Robert Henryson
 8. William Langland, Medieval Drama, Thomas Malory

- *Sixteenth-Century Poetry and Prose*
 9. Sir Thomas Wyatt
 10. Sixteenth-Century Prose and the Reformation
 11. The Sonnet: Sir Philip Sidney and William Shakespeare
 12. Edmund Spenser

- *Shakespeare*
 13. Shakespeare in Context
 14. Shakespeare's Comedies and Histories
 15. Shakespeare's Tragedies
 16. Shakespeare's Late Plays



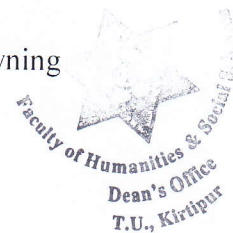
- *Renaissance and Restoration Drama*
 17. Renaissance Drama and Christopher Marlowe
 18. Elizabethan and Jacobean Revenge Tragedy
 19. Ben Jonson and the Masque
 20. Restoration Drama

Unit II: Seventeenth-century Poetry and Prose to the Romantic Period **30 hrs.**

- *Seventeenth-Century Poetry and Prose*
 21. John Donne
 22. Ben Jonson to John Bunyan and Andrew Marvell
 23. John Milton
 24. John Dryden
- *The Eighteenth Century*
 25. Alexander Pope
 26. The Augustan Age
 27. Edward Gibbon and Samuel Johnson
 28. Sensibility
- *The Novel: The First Hundred Years*
 29. Daniel Defoe
 30. AphraBehn, Samuel Richardson, Henry Fielding, Lawrence Sterne, Tobias Smollett
 31. Eliza Haywood to Mary Shelly
 32. Walter Scott and Jane Austen
- *The Romantic Period*
 33. The Age of Revolution
 34. William Blake, William Wordsworth, Samuel Taylor Coleridge
 35. Lord Byron, Percy Bysshe Shelley, John Keats
 36. Radical Voices

Unit III: Victorian Literature to the Twentieth Century **30 hrs.**

- *Victorian Literature: 1837-1857*
 37. Charles Dickens
 38. Charlotte and Emily Bronte
 39. William Makepeace Thackeray, Elizabeth Gaskell
 40. Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning
- *Victorian Literature: 1857-1876*
 41. Victorian Thinkers
 42. George Eliot
 43. Wilkie Collins and the Sensation Novel
 44. Anthony Trollope, Christina Rossetti



- *Victorian Literature: 1876-1901*
 - 45. Thomas Hardy
 - 46. George Gissing, George Moore, Samuel Butler, Henry James, Robert Louis Stevenson
 - 47. Rudyard Kipling
 - 48. George Bernard Shaw, Oscar Wilde, Late Victorian Poetry
- *The Twentieth Century: The Early Years*
 - 49. Joseph Conrad
 - 50. Arnold Bennett, H. G. Wells, E. M. Foster, Katherine Mansfield
 - 51. D. H. Lawrence
 - 52. Georgian Poetry, War Poetry, W. B. Yeats
- *The Twentieth Century: Between The Wars*
 - 53. T. S. Eliot
 - 54. James Joyce
 - 55. Virginia Woolf
 - 56. The 1930s
- *The Twentieth Century: The Second World War to the End of the Millennium*
 - 57. Wartime and Post-war Britain
 - 58. Drama
 - 59. Novels
 - 60. Poetry
- *Postscript*
 - 61. The Twenty-First Century

HISTORY OF LITERARY CRITICISM

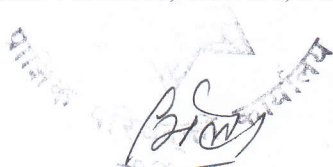
Unit IV: Classical to the Seventeenth Century

30 hrs.

- *The Classical Age*
 - 62. Plato
 - 63. Aristotle
 - 64. Horace
 - 65. Longinus
 - 66. Rhetoric: Cicero, Quintilian, Seneca, Petronius, Martianus, Capella
- *The Renaissance*
 - 67. The Complete Man: Elyot, Ascham
 - 68. The Art of Poetry: Gascoigne, James VI, Puttenham, Webbe
 - 69. The Defence of Poetry: Gosson, Lodge, Sidney, Harington
- *The Seventeenth Century*
 - 70. The Gentleman and the Christian: Peach, Drayton, Reynolds, Milton
 - 71. The Debate about Drama: Flecknoe, Howard, Shadwell



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- 72. John Dryden
- 73. The Ancients and the Moderns: Temple, Wotton
- 74. The Moral Debate: Mulgrave, Wolseley, Blackmore, Collier, Vanbrugh, Congreve

Unit V: Eighteenth to the Twentieth Century

30 hrs.

- *The Eighteenth Century*
 - 75. Joseph Addison
 - 76. The Battle of the Books: Swift, Farquhar
 - 77. Alexander Pope and his Victims
 - 78. Dr. Johnson

- *The Romantic Age*
 - 79. William Wordsworth
 - 80. Samuel Taylor Coleridge
 - 81. Romanticism at Bay: Peacock, Shelley, Blake, Keats

- *The Victorian Age*
 - 82. Mathew Arnold
 - 83. Aestheticism: Pater, Swinburne, Wilde

- *The Twentieth Century*
 - 84. The Modernist Movement: Yeats, Hulme, Pound, Ford
 - 85. Bloomsbury and Eastwood: Woolf, Forster, Lawrence, Murray
 - 86. T. S. Eliot
 - 87. Cambridge Influences: Richards, Empson, Leavis



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Evaluation Scheme

Internal: 30%

Total of 30 marks of the internal evaluations can be divided into these categories.

Attendance and Participation	05
Presentation, Portfolio*	15
Mid-term	10

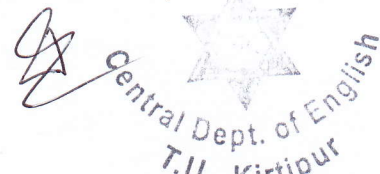
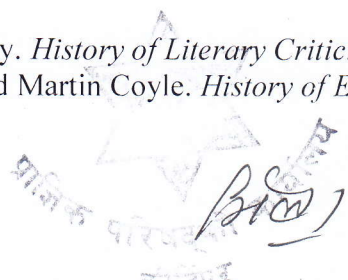
* Any writing project that assesses the progress of a student as a writer over the year. The final essay, FOUR to FIVE pages in length, must follow the MLA documenting style as given in *Patterns of College Writing*.

External: 70%

Final sit-in Examination

Prescribed Texts

- Blamires, Harry. *History of Literary Criticism*. Palgrave, 1991.
- Peck, John, and Martin Coyle. *History of English Literature*. Palgrave, 2002.



Level: BA English Major, Paper III
Year: Second
Course Title: Prose: Essays and Short Stories
Course Code: ENGL 423

Full Marks: 100
Contact hours: 150

Course Description

This course first exposes students to a practical understanding of the technical elements of nonfictional essays—grammar, vocabulary, rhetoric, style, structure, meaningful beauty, and historical context—before subjecting them to appreciate some seminal texts in the canon. From nonfiction, the course takes the students towards the critical understanding of some selected short fiction. Stories, also called short fiction, have textual complexity, stylistic variation, and intrinsic interest. The course encourages students to read each story twice at home before devoting themselves to an intensive literary analysis and a wider discussion of the thematic issues based on the textbook's four-part exercise that calls upon their critical analytical skills.

Course Contents

Unit I: Anatomy of Prose (Marjorie Boulton)

30 hrs.

1. The General Form of Prose
2. The Word: Vocabulary
3. The Sentence: Grammar and Idiom
4. The Sentence: Written and Spoken Prose
5. The Paragraph
6. Prose Rhythm
7. Individual and Common Style
8. Common Style and Cheap Style
9. Simplicity and Ornamentation
10. Subdivisions (Objective and Subjective & Abstract and Concrete)
11. Subdivisions (Realism, Romance and Unreality, Some Special Conventions & Prose for Its Own Sake)
12. The Historical Approach
13. The Science Of Rhetoric
14. A Word about Writing Prose

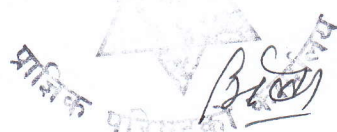
Unit II: Selected Essays

60 hrs.

15. "Of Truth" (Sir Francis Bacon)
16. "A Meditation upon a Broom-Stick" (Jonathan Swift)
17. "Thoughts in Westminster Abbey" (Joseph Addison)
18. "On Recollections of Childhood" (Sir Richard Steele)
19. "The Conservative" (Ralph Waldo Emerson)
20. "Night and Moonlight" (Henry David Thoreau)
21. "Thoughts of God" (Mark Twain)



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22. "On Being Modern-Minded" (Bertrand Russell)
23. "My Own Centenary" (E.M. Forster)
24. "The Death of the Moth" (Virginia Woolf)
25. "Insouciance" (D.H. Lawrence)
26. "The Sterner Sex" (Rebecca West)
27. "On Being the Right Size" (J.B.S. Haldane)
28. "Meditation on the Moon" (Aldous Huxley)
29. "Reflections on Gandhi" (George Orwell)
30. "Adams at Ease" (Lionel Trilling)
31. "The Facts of Buddha" (Sir William Empson)
32. "Columbus and Crusoe" (V.S. Naipaul)
33. "The Bankrupt Man" (John Updike)
34. "At the Dam" (Joan Didion)

Unit III: Short Stories on Intimate Relationships

36 hrs.

35. "Can-can" (Arturo Vivante)
36. "The Story of an Hour" (Kate Chopin)
37. "Epicac" (Kurt Vonnegut)
38. "The Legacy" (Virginia Woolf)
39. "The Kugelmass Episode" (Woody Allen)
40. "An Intruder" (Nadine Gordimer)
41. "Powder" (Tobias Wolff)
42. "Mother" (Grace Paley)
43. "A Short Digest of a Long Novel" (Budd Schulberg)
44. "The Rocking-Horse Winner" (D. H. Lawrence)
45. "The Boarding House" (James Joyce)
46. "My Oedipus Complex" (Frank O' Connor)



N. Shrestha

Unit IV: Short Stories on Loneliness and Alienation

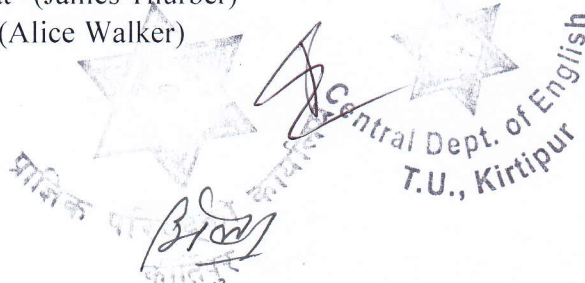
12 hrs.

47. "The Model" (Bernard Malamud)
48. "Disappearing" (Monica Wood)
49. "Miss Brill" (Katherine Mansfield)
50. "Teenage Wasteland" (Anne Tyler)

Unit V: Short Stories on Social Change and Injustice

12 hrs.

51. "Like a Winding Sheet" (Anne Petry)
52. "The Lily-White Boys" (William Maxwell)
53. "The Catbird Seat" (James Thurber)
54. "Everyday Use" (Alice Walker)



Evaluation Scheme

Internal: 30%

Total of 30 marks of the internal evaluations can be divided into these categories.

Attendance and Participation	05
Presentation, Portfolio*	15
Mid-term	10

* Any writing project that assesses the progress of a student as a writer over the year. The final essay, FOUR to FIVE pages in length, must follow the MLA documenting style as given in *Patterns of College Writing*.

External: 70%

Final sit-in Examination

Prescribed Texts

Boulton, Marjorie. *The Anatomy of Prose*. Routledge, 2013.

Gross, John J. *The Oxford Book of Essays*. Oxford UP, 2008.

Marcus, Sybil. *A World of Fiction: Twenty Timeless Short Stories*. New York: Pearson, 2014.



Signature

Level: BA English Major, Paper IV
Year: Second
Course Title: Reading and Responding to Poetry
Course Code: ENGL 424

Full Marks: 100
Contact hours: 150

Course Description

This course is designed to enhance the understanding of poetry. In particular, it aims at developing the skills of close reading in students of literature, subsequently leading them to appreciate the art with intellectual excitement and emotional engagement. The first two units lay out a clear map of reading poetry from various perspectives—thematic, formal, and structural—with pertinent examples. The units also allow students to practice the skills in selected group of poems. The final three units provide a selection of poems that are roughly representative of periods, trends, and movements, thus allowing students to read and analyze poetry within the specific historical and literary context. As students progress in the course, they are first expected to learn the ways of reading, understanding, and responding to poetry (first two units) and then apply the skills thus learned to read and respond to an array of poems.

Part One: Ways to Read and Understand

Unit I: Ways of Reading and Focused Readings

20 hrs.

- **Ways of Reading**

1. The poem as life, pp. 3-14
2. The poem as arranged life, pp. 25-53
3. Poems as Pleasure, pp. 67-89
4. Describing Poems, pp. 101-128
5. The play of language, pp. 145-159

- **Focused Readings**

6. "Do Not Go Gentle into That Good Night" (Dylan Thomas), p. 19
7. "Because I could not stop for Death"—(Emily Dickinson), p. 62
8. "The Dance" (William Carlos Williams), p. 95
9. "The Garden" (Andrew Marvell), p. 131
10. "The Wild Swans at Coole" (William Butler Yeats), p. 165

Unit II: Ways of Reading and Focused Readings

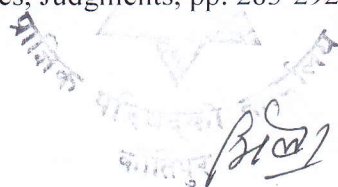
20 hrs.

- **Ways of Reading**

11. Constructing Self, pp. 171-188
12. Poetry and Social Identity, pp. 211-222
13. History and Regionalism, pp. 237-245
14. Attitude, Values, Judgments, pp. 283-292



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• **Focused Readings**

15. "Her Kind" (Anne Sexton), p. 207
16. "Wingfoot Lake" (Rita Dove), p. 234
17. "Lines Composed a Few Miles Above Tintern Abbey" (William Wordsworth), p. 255
18. "Shine, Perishing Republic" (Robinson Jeffers), p. 301
19. "The Gulf" (Derek Walcott), p. 276

Part Two: Reading and Responding

Unit III: Renaissance to Romanticism

30 hrs.

20. "With How Sad Steps, Oh Moon" (Philip Sydney)
21. "Fear Not More the Heat o' the Sun" (William Shakespeare)
22. "The Canonization" (John Donne)
23. "L' Allegro" (John Milton)
24. "Elegy Written in a Country Churchyard" (Thomas Gray)
25. "from *Essay on Man*" (Epistle 1) (Alexander Pope)
26. "A Description of the Morning" (Jonathan Swift)
27. "Tyger" (William Blake)
28. "The Solitary Reaper" (William Wordsworth)
29. "Kubla Khan" (S. T. Coleridge)
30. "Ode to the West Wind" (P. B. Shelley)
31. "To Autumn" (John Keats)
32. "The Snowstorm" (Ralph Waldo Emerson)

Unit IV: Victorian to Modern

40 hrs.

33. "How I love Thee" (Elizabeth Barrett Browning)
34. "Aftermath" (Henry Wadsworth Longfellow)
35. "Ulysses" (Alfred Lord Tennyson)
36. "My Last Duchess" (Robert Browning)
37. "When Lilacs Last in the Dooryard Bloom'd" (Walt Whitman)
38. "Dover Beach" (Mathew Arnold)
39. "My Life Stood—a Loaded Gun" (Emily Dickinson)
40. "Up-Hill" (Christina Rossetti)
41. "God's Grandeur" (G. M. Hopkins)
42. "Loveliest of Trees, the Cherry Now" (A. E. Housman)
43. "Anthem for the Doomed Youth" (Wilfred Owen)
44. "Among School Children" (W. B. Yeats)
45. "The Road Not Taken" (Robert Frost)
46. "Grass" (Carl Sandberg)
47. "Thirteen Ways of Looking at a Bird" (Wallace Stevenson)
48. "The River Merchant's Wife—A Letter" (Ezra Pound)



V. Shrestha



49. "Sweeney among the Nightingales" (T. S. Eliot)
 50. "The Fish" (Elizabeth Bishop)

Unit V: Postmodern to Contemporary

40 hrs.

51. "My Papa's Waltz" (Theodore Roethke)
 52. "Night, Death, Mississippi" (Robert Hayden)
 53. "Dream Song 4" (John Berryman)
 54. "The Mother" (Gwendolyn Brooks)
 55. "For the Union Dead" (Robert Lowell)
 56. "The Asians Dying" (W. S. Merwin)
 57. "High Windows" (Philip Larkin)
 58. "Harlem" (Langston Hughes)
 59. "Ester Morning" (A. R. Ammons)
 60. "Punishment" (Seamus Heaney)
 61. "Lay Lazarus" (Silvia Plath)
 62. "The White Lilies" (Louise Gluck)
 63. "Facing It" (Yusef Komunyakaa)
 64. "Parsley" (Rita Dove)
 65. "The Interrogation" (Lee-Young Lee)
 66. "Windigo" (Louise Edrich)
 67. "Reservation Love Song" (Sherman Alexie)



Signature

Evaluation Scheme

Internal: 30%

Total of 30 marks of the internal evaluations can be divided into these categories.

Attendance and Participation	05
Presentation, Portfolio*	15
Mid-term	10

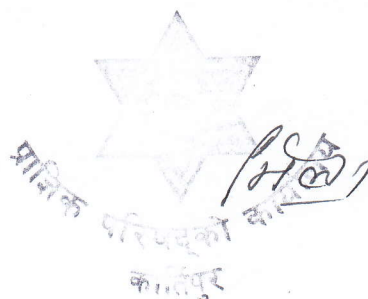
* Any writing project that assesses the progress of a student as a writer over the year. The final essay, FOUR to FIVE pages in length, must follow the MLA documenting style as given in *Patterns of College Writing*.

External: 70%

Final sit-in Examination

Prescribed Text

Vendler, Vendler. *Poems, Poets, Poetry: An Introduction and Anthology*. Bedford/ St. Martin, 2009.



Level: BA English Major, Paper V

Year: Third

Course Title: Visual Arts

Course Code: ENGL 425

Full Marks: 100

Contact hours: 150

Course Description

This interdisciplinary course explores the humanities through different visual art forms. Students in their receptive interactions with representative artworks, including painting, dance, photography, cinema, television, video, and graphic fiction inculcate in the relationships of the humanities to values. Genre-based approach of this course offers participants and audiences opportunities to learn concepts and perspectives, methods and techniques to examine in-depth aesthetics of different artworks.

Course Contents

Unit I: Concepts and Perspectives in Visual Arts

30 hrs.

1. Visual culture and the meanings of culture (Rampley's *Exploring Visual Culture*)
2. Definitions of art and the art world (Mulholland in Rampley's *Exploring Visual Culture*)
3. Global visual culture (Mirzoeff's *Visual Culture*)
4. The Humanities: An Introduction (Ch 01: Martin & Jacobus's *The Humanities through the Arts*)
5. The Interrelationships of the Arts (Ch 15: Martin & Jacobus's *The Humanities through the Arts*)
6. The Interrelationships of the Arts (Ch 16: Martin & Jacobus's *The Humanities through the Arts*)

Unit 2: Painting and Dance (from Martin & Jacobus's *The Humanities through the Arts*)

30 hrs.

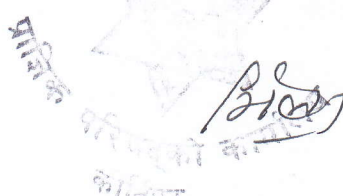
7. Painting
 - a. Your Visual Powers
 - b. The Media of Painting
 - c. Elements of Painting
 - d. The Clarity of Painting
 - e. The "All-at-Oneness" of Painting
 - f. Abstract Painting
 - g. Intensity and Restfulness in Abstract Painting
 - h. Representational Painting
 - i. Comparison of Five Impressionist Paintings
 - j. Frames
 - k. Some Painting Styles of the Past 150 Years

Texts:

- Kiran Manandhar: "The Female Company"
- Mithila Painting "Kohbar or the Nuptial Chamber." Mithila Nepal Kohbar Painting



Vishay



- Artist Hari Prasad Sharma's paintings (with music)
<<https://www.youtube.com/watch?v=6F0RAk-RcmY&feature=youtu.be&fbclid=IwAR3YgP50B5peen7MP0XnD3V0ko8kPN8qiP10WZGBD7zzgaSnWXiaGOOxRuo>>

8. Dance
- The Subject Matter of Dance
 - Form
 - Dance and Ritual
 - Ballet
 - Modern Dance
 - Popular Dance

Texts:

- Newari Dhime Dance/100 Performers in Basantapur/International Folk Festival/ Nepal <<https://www.youtube.com/watch?v=Qopp9ct-LJ0>>
- Tharu Sakhiya Dance By 400 Dancers || 2076 SakhiyaNaach Dang <<https://www.youtu.be.com/watch?v=83BnibT0hJA>>
- New Sorathi Deusi Bhailo Song 2077 <<https://www.youtube.com/watch?v=sFlqUvFAEdc>>
- Tamang selo song <<https://www.youtube.com/watch?v=hebtjyFeoBs>>
- Nepali folk dance Sakela from Khumbu or Rai tribe <<https://www.youtube.com/watch?v=TeUyquTDDKo>>
- TORAN-LHA I Thakali Song I (OFFICIAL MUSIC VIDEO) <<https://www.youtube.com/watch?v=7bWJ8eQS94E>>
- Sherpa Cultural Shebru (NelaSangpo) <<https://www.youtube.com/watch?v=f95xwK2x29w>>

Unit 3: Photography and Cinema (from Martin & Jacobus's *The Humanities through the Arts*) 30 hrs.

9. Photography
- Photography and Painting
 - Straight Photography
 - The Documentarists
 - The Modern Eye

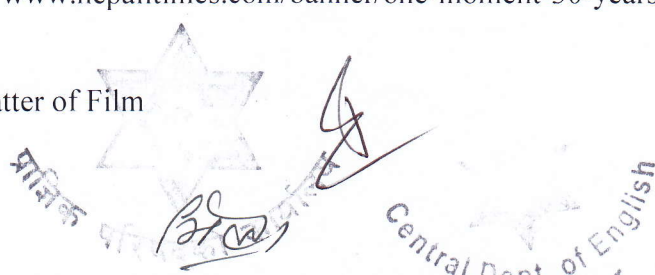
Texts:

- "Gertrude Kasebier." Portrait –Miss N. (Evelyn Nesbitt), 1902.
- *Min Bajracharya's iconic photograph of Durga Thapa, 22, as she leapt up during a victory rally on 9 April 1990 to shout "Long live democracy!"*
<<https://www.nepalitimes.com/banner/one-moment-30-years-ago-today/>>

10. Cinema
- The Subject Matter of Film



Signature



- b. Directing and Editing
- c. The Participate Experience and Film
- d. The Film Image
- e. Camera Point of View
- f. Violence and Film
- g. Sound
- h. Image and Action
- i. Film Structure
- j. Cinematic Significance
- k. The Context of Film History
- l. Francis Ford Coppola's *The Godfather*
- m. Experimentation

Texts:

- *The Birds*(Alfred Hitchcock, dir)
- *Caravan*(Eric Valli, dir)

Unit 4: Television and Video Art (from Martin & Jacobus's *The Humanities through the Arts*)

30 hrs.

- 11. The Evolution of Television
- 12. The Subject Matter of Television and Video Art
- 13. Commercial Television
- 14. Video Art

Texts:

- *The Sixties The Years That Shaped a Generation* {PBS Documentary 2005}.
<<https://www.youtube.com/watch?v=aWQms7DAcR4>> DVD.
- Top 10 Most Expensive Commercials
<<https://www.youtube.com/watch?v=00cjfoC67mU>>

Unit 5: Graphic Fiction

30 hrs.

- 15. *Tintin in Tibet*(Georges Remi“Hergé”)
- 16. *Coraline*(Neil Gaiman)

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Evaluation Scheme

Internal: 30%

Total of 30 marks of the internal evaluations can be divided into these categories.

Attendance and Participation	05
Presentation, Portfolio*	15
Mid-term	10

* Any writing project that assesses the progress of a student as a writer over the year. The final essay, FOUR to FIVE pages in length, must follow the MLA documenting style as given in *Patterns of College Writing*.

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External: 70%
Final sit-in Examination

Prescribed Texts

Selections from these books

Martin, David F. *The Humanities through the Arts*. McGraw –Hill Education, 2015.
Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 2009.
Rampley, Matthew. *Exploring Visual Culture*. University of Edinburgh Press, 2005.

Dance

NewariDhime Dance / 100 Performers in Basantapur / International Folk Festival /
Nepal. Kathmandu: Kathmandu Durbar Square
<<https://www.youtube.com/watch?v=Qopp9ct-LJ0>>

Fiction

Remi, Georges “Hergé”. *Adventures of Tintin in Tibet*. Boston: Little, Brown and Company, 2003.
Gaiman, Neil. *Coraline*. New York: Harper Collins, 2012.

Photography

Marien, Mary Warner. “Gertrude Kasebier.” Portrait .*Photography: A Cultural History*. New Jersey: Prentice Hall, 2002. Platinum print. National Gallery of Canada/Musee des Beaux–Arts du Canada, Ottawa. P. 193.
Marien, Mary Warner. “The New Face of America.” *Photography: A Cultural History*. New Jersey: Prentice Hall, 2002. Platinum print. National Gallery of Canada/Musee des Beaux–Arts du Canada, Ottawa. P. 493.

Film

Hitchcock, Alfred, dir. *Birds*. California: NBCUniversal Film and Entertainment, 1963. Running time:120 minutes
Valli, Eric, dir. *Caravan/ Himalaya*. New York: Kino Video International, 1999. Running time: 108 Minutes

Prescribed texts: All of the texts included in respective five units of this syllabus.



Vishaya
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Level: BA English Major, Paper (Elective)

Year: Third

Course Title: Professional and Technical Communication (Elective)

Course Code: ENGL 410

Full Marks: 100

Contact hours: 150

Course Description

This course, offered as an elective for BA students of Humanities and Social Sciences, focuses on a range of interpersonal communicative skills, including speaking and preparing formal/informal documents in multiple media. The course not only helps students prepare themselves for the job market but also imparts them with necessary communicative skills that they need to succeed in their professional careers.

Course Contents

Unit I: Foundations

20 hrs.

1. Introduction to Technical Communication
2. Teamwork and Global Issues in Technical Communication
3. The Research Process in Technical Communication
4. Providing Audience with Usual Information
5. Recognizing Ethical Issues in Technical Communication

Unit II: Strategies

25 hrs.

6. Structuring Information for Your Reader
7. Writing with a Readable Style
8. Using Audience-Centered Visuals
9. Designing User-Friendly Documents

Unit III: Documents

40 hrs.

10. Resumes and Other Employment Materials
11. Memos and Letters
12. Definitions
13. Descriptions
14. Instructions and Procedures
15. Summaries
16. Informal Reports
17. Formal Reports
18. Proposals

Unit IV: Digital Media and Presentations

30 hrs.

19. Email and Text Messages
20. Blogs, Wikis and Social Networks



Vishaya



21. Web Pages and Online Video

22. Oral Presentation

Unit V: Speaking, Talking and Presenting

35 hrs.

23. Speaking for Yourself

24. Conversing

25. Discussing Your Work

26. Preparing a Talk or Presentation

27. Preparing Visual Aids

28. Speaking to an Audience

29. Speaking in an Interview

Evaluation Scheme

Internal Evaluation (Practicum) 50%

Attendance/ Presentation 10 points

Mid-term exams 15 points

Practicum portfolio 25 points

Practicum portfolio must include:

i. Presentation notes/ slides

ii. Memo/ Letters/ descriptions/ summaries (total of 3)

i. Report or Proposal (one)

ii. Examples of digital communication (2 pieces)

Final Examination 50%

Prescribed Texts

Robert Barrass, *Speaking for Yourself: A Guide for Students*, Routledge, 2006.

Laura J. Gurak and John M. Lannon, *Strategies for Technical Communication in the Workplace*, Pearson, 2013.



Vishayak



Level: BA English Major, Paper VI
Year: Fourth
Course Title: Drama and Novel
Course Code: ENGL 426

Full Marks: 100
Contact hours: 150

Course Description

This course offers critical insights into different themes, ideas, issues and concepts in drama and novel. Students make an in-depth study of selected texts. Not only do the students explore and reflect upon the texts and the topics, they also analyze how the themes and issues intersect in and among the different texts. This way, students come to realize the commonalities in the approach to drama and novel as well as appreciate the distinctive features associated with the two genres.

Unit I: Coming of Age 30 hrs.

1. *The Playboy of the Western World* (J.M. Synge)
2. *Nervous Condition* (Tsitsi Dangarembga)
3. *The House on Mango Street* (Sandra Sisneros)

Unit II: Myth and Philosophy 30 hrs.

4. *Oedipus Rex* (Sophocles)
5. *Hayavadana* (Girish Kanard)
6. *Fire in the Monastery* (Abhi Subedi)
7. *The Stranger* (Albert Camus)

Unit III: Ambition and Power 30 hrs.

8. *Macbeth* (William Shakespeare)
9. *One for the Road* (Harold Pinter)
10. *The Noise of Time* (Julian Barnes)

Unit IV: Fate and Free Will 30 hrs.

11. *Shakuntala* (Kalidasa)
12. *Life is a Dream* (Pedro Caldron de la Barca)
13. *Anthem* (Ayn Rand)

Unit V. Class, Race, and Identity 30 hrs.

14. *The School for Scandal* (Richard Sheridan)
15. *A Raisin in the Sun* (Hansberry Lorraine)
16. *Orlando* (Virginia Woolf)

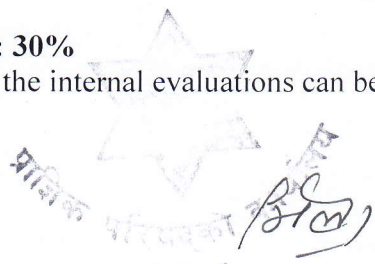
Evaluation Scheme

Internal evaluation: 30%

Total of 30 marks of the internal evaluations can be divided into these categories.



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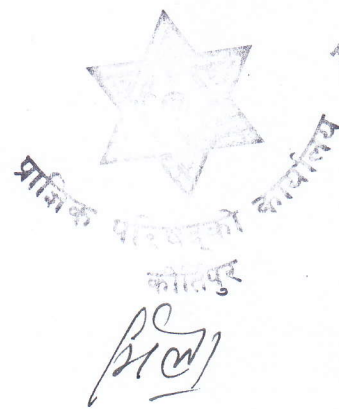
Attendance and Participation	05
Presentation, Portfolio*	15
Mid-term	10

* Any writing project that assesses the progress of a student as a writer over the year. The final essay, FOUR to FIVE pages in length, must follow the MLA documenting style as given in *Patterns of College Writing*.

External evaluation: 70%
Final sit-in Examination

Prescribed texts

All of the texts included in respective five units of this syllabus.



Level: BA English Major, Paper VII
Year: Fourth
Course Title: Research and Writing
Course Code: ENGL 427

Full Marks: 100
Contact hours: 150

Course Description

This course provides students with the key tools and strategies necessary to conduct academic research in English and write research-based papers after a thorough immersion into the processes from topic selection to library search and finally to drafting that agrees with the requirements of the MLA style-sheet and the standards of research in the discipline of English literature.

Course Contents

Unit I. Research Procedure in Literature

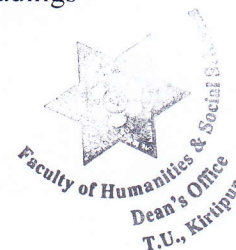
34 hrs.

- **Starting the Research Process**
 1. Understanding Your Research Paper Assignment
 2. Developing a Topic
 3. Developing a Search Strategy
 4. The Research Process: Five Common Pitfalls and How to Avoid Them

- **Searching Your Library Discovery System or Catalog (Local Adaptation Required)**
 5. Is This like *Google*? Your Library's Discovery System
 6. The Library's Special Language: Library of Congress Subject Headings
 7. Moving beyond the Basics
 8. Using Materials from Other Libraries
 9. Choosing the Right Library Sources for Your Assignment

- **Searching Subject-Specific Databases**
 10. How to Select the Right Database
 11. Subject-Specific Databases
 12. Advanced Searching in the *MLA International Bibliography*
 13. Interdisciplinary Databases

- **Searching the Internet**
 14. Finding Scholarship on the Internet
 15. Accessing Scholarship Online
 16. Searching Smarter: Search Engine-Advanced Tools
 17. Evaluating Internet Sources
 18. Evaluating Library Sources



Vishalpa

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- **Finding Reviews**

- **Using Contextual Primary Sources**

19. What Is a Primary Source?
20. Periodicals as Primary Sources
21. Using Primary Sources in Literary Research
22. Finding Primary Sources through a Library Database or Catalog
23. Finding Primary Sources through the Internet

- **Finding Background Information**

24. Library Sources for Biographical and Historical Information
25. Internet Sources for Biographical and Historical Information
26. Finding a Definition or the Source of a Quotation

- **Managing Sources and Creating Your Bibliography**

27. Creating In-Text Citations and a Works-Cited List
28. Organizing Your Research

- **Guides to Research in English and American Literature**

29. Harner's *Literary Research Guide*
30. Series on Literary Research from Scarecrow Press

Unit II. Research/Scholarly Writing: The Moves that Matter in Academic Writing 30 hrs.

- Introduction: Entering the Conversation

31. Part I: "They Say"

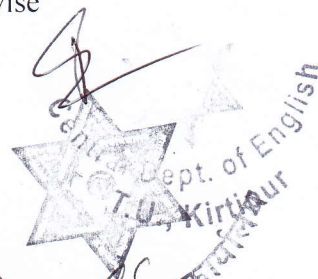
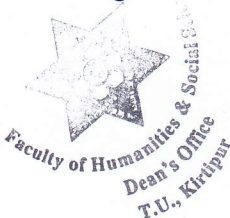
- i. "They Say": Starting with What Others Are Saying
- ii. "Her Point Is": The Art of Summarizing
- iii. "As He Himself Puts It": The Art of Quoting

32. Part II: "I Say"

- iv. "Yes / No / Okay, But": Three Ways to Respond
- v. "And Yet": Distinguishing What You Say from What They Say
- vi. "Skeptics May Object": Planting a Naysayer in Your Text
- vii. "So What? Who Cares?": Saying Why It Matters

33. Part III: Tying It All Together

- viii. "As a Result": Connecting the Parts
- ix. "You Mean I can Just Say it That Way?": Academic Writing Doesn't Mean Setting Aside Your Own Voice
- x. "But Don't Get Me Wrong": The Art of Metacommentary
- xi. "He Says Contends": Using the Templates to Revise



Unit III: Principles and Practices in MLA Style

20 hrs.

34. Part I: Principles of MLA Style
- i. Introduction
 - ii. Why Document Sources
 - iii. Plagiarism and Academic Dishonesty
 - iv. Think: Evaluate Your Sources
 - v. Select: Gathering Information about Your Sources
 - vi. Organize: Creating Your Documentation
 - vii. The List of Works Cited . . .
35. Part II: Details of MLA Style
- viii. The Mechanics of Scholarly Prose
 - ix. Works Cited
 - x. In-Text Citation
 - xi. Citations in Forms Other Than Print

Unit IV: Writing about Literature

36 hrs.

36. Reading
37. Research
38. Essay Topics
39. Structure
40. Writing
41. Some Common Bad Advice
42. Spelling, Punctuation, Grammar
43. Presentation

Unit V: Student Research and Writing (concurrently with unit 2-4)

30 hrs.

Students will research and write under instructor supervision; individual conferences with the instructor; topic to be pre-approved by the instructor but can be one the student initiated basic research or writing in a previous class, but has to conduct significant new research and writing to count for this class; final paper length: 5,000-6,000 words (excluding works-cited list)

Evaluation Scheme

Internal Evaluation (Practicum) 50%

Attendance/ Presentation	10
Mid-term exams	15
Practicum portfolio	25

Practicum portfolio must include:

- i. Presentation notes/slides
- ii. Examples of In-Text Citation, Works Cited, Annotated Bibliography
- iii. A scholarly paper, earlier drafts included

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Sharma

प्राक्तिक पोर्टफोलियो

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Final Examination

50%

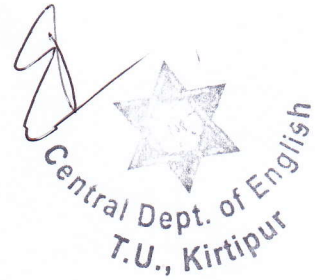
Prescribed Texts

Brookbank, Elizabeth, and H. Faye Christenberry. *MLA Guide to Undergraduate Research in Literature*. Modern Language Association of America, 2019.

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say, I Say: The Moves that Matter in Academic Writing*. 4th ed., Norton, 2018.

Modern Language Association of America. *MLA Handbook*. 8th ed., MLA, 2016.

Woolf, Judith. *Writing about Literature: Essay and Translation Skills for University Students of English and Foreign Literature*. Routledge, 2005.



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