**Far Western University**

**Mahendranagar, Kanchanpur, Nepal**

**Bachelor of Arts, Major English**

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**Far Western University**

**Mahendranagar, Kanchanpur, Nepal**

**Bachelor of Arts, Major English**

**Course Structure**

**Semester I**

|  |  |  |
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| **Course Code** | **Course Title** | **Credit** |
| ENG101.1 | History of English Literature |  3 |
| ENG 102.1 | Writing and Composition | 3 |
|  | **Semester II** | 3 |
| ENG 121 | Short Story |  |
| ENG 122 | Theory and Criticism |  |
|  | **Semester III** |  |
| ENG 231 | Paradigm of Writing | 3 |
| ENG 232 | Drama | 3 |
|  | **Semester IV** |  |
| ENG 241 | Fiction: British and American Novellas | 3 |
| ENG 242 | Discourse on Philosophy | 3 |
|  | **Semester V** |  |
| ENG 351 | Responding to Literature | 3 |
| ENG 352 | Introduction to Poetry | 3 |
|  | **Semester VI** |  |
| ENG 361 | Introduction to Interdisciplinary | 3 |
| ENG 362 | Prose | 3 |
|  | **Semester VII** |  |
| ENG 471 | World Poetry | 3 |
| ENG 473 | Critical Traditions from Greek to Postmodernism | 3 |
|  | **Semester VIII** |  |
| ENG 481 | Research Writing | 3 |
| ENG 482 | Project Work | 3 |
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**Far Western University**

**Mahendranagar, Kanchanpur, Nepal**

**Bachelor of Arts, Major English**

 Course Title: History of English Literature

Course Code: ENG101.1 Full Marks: 100

 Credit hrs: 3

Pass Marks:45

**Course Description**

This course aims to acquaint the undergraduates with the history of English literature with a focus on the writings of different genres of literature, historical contexts and the reflection upon them over different periods. On the completion of the history of English literature, students will be able

- to give a narrative of English literary history with a sense of clarity, design and focus,

- to show how poems, plays, novels and other forms of writings can be seen functioning

 - in literary history, and

- to provide current thinking in the history of English literature.

**Unit I. *Old English to the Renaissance***

Old English Literature

Middle English Literature

Sixteenth Century poetry and prose

Shakespeare

Renaissance and Restoration Drama

**Unit II. *Restoration to the Romantics***

Seventeenth Century Poetry and Prose

The Eighteenth Century

The Novel: The first hundred years

The Romantic Period

**Unit III. *The Victorians***

Victorian Literature 1837-1857

Victorian Literature 1857-1876

Victorian Literature 1876-1901

**Unit IV The Twentieth Century and After**

The Twentieth Century: The Early Years

The Twentieth Century: Between the Wars

The Twentieth Century: The Second World War to the End of the

Millennium

Post Script: The Twenty First Century

**Prescribed Text:** Peck, John & Martin Coyle. *A Brief History of English Literature.*  New York: Palgrave Macmillan, 2002.

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  Full Marks: 100

Course Title: **Writing and Composition Pass Marks: 45**

Course Code: ENG 102.1 Semester I Credit hrs: 3

This course on writing and composition is designed to prepare students to perform the following activities in the process of writing: to gain knowledge about the writing process and the ways to use the process, to explore events and make an observation, to understand a concept and argue on it, to assess the language and writing to be sensitive across cultures, and finally to analyze rhetorical situations and understand how writing customs vary. Students will read essays and that will prepare them to produce texts on a certain topic in language acceptable in the academic location.

**Unit I: Expanding Literacy**

Words and the world

Rhetorical Situations

Writing Process

Reading

**Unit II: Expanding Influence**

Exploring an Event

Making an Observation

Explaining a concept

Arguing a Position

**Unit III: Expanding Writing Strategies**

Writing Patterns

Writing in Workplace

Writing Essay Exams

Creating Portfolios

**Unit IV: Handbook**

Elements in English Sentences

Correcting Sentence Errors

Punctuation, Spelling, and Mechanics

Style

Editing and Proofreading

**Prescribed Text:**

Mangelsdorf, Kate and Evelyn Posey. *The World of Writing: A Guide.* Boston: Longman, 2010.

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**Bachelor of Arts, Major English**

 Course Title: **Short Story**

Course Code: ENG 121 Full Marks: 100

Semester II Credit hrs: 3

Pass Marks:45

**Course Description**

This course aims to introduce students with a spectrum of short stories and their styles, modes and patterns. Students will read stories of authors from different historical periods. On the completion of the course students will be able

to understand the nature of short stories, its elements and its structures,

to analyze the experiences of the characters,

to decipher the different shades of meanings involved.

**Unit I: *Introduction to Short Story***

 Introduction. *Oxford Book of Short Stories*

 Ann Charters. “A Brief History of the Short Stories”

 “The Elements of Fiction”

 “Glossary of Literary Terms”

**Unit II:**

Nathaniel Hawthorne. “The Birthmark”

Edger Alan Poe. “The Fall of the House of Usher”

Henry James. “Paste”

O’Henry. “Telemachus, Friend”

W. Somerset Maugham. “The Official Position”

**Unit III:**

 James Joyce. “Grace”

 D.H. Lawrence. “The Rocking Horse Winner”

 Katherine Mansfield. “The Woman at the Store”

 Katherine N. Porter. “The Flowering Judas”

 William Faulkner. “The Dry September”

**Unit IV:**

 Elizabeth Bowen. “The Demon Lover”

 Morley Callaghan. “The Runaway”

 R. K. Narayan. “A Horse and Two Goats”

 Eudora Welty. “A Visit of Charity”

 Doris Lessing. “Mrs Fortescue”

**Prescribed Texts:**

Charters, Ann. *The Story and Its Writer: An Introduction to Short Fiction.*

(6th Edition).Boston, New York: Bedford/St. Martin’s, 2003.

Pritchett, V. S. ed. *Oxford Book of Short Stories.* New York, Oxford: Oxford

University Press, 2010.

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**Bachelor of Arts, Major English**

Course Title: **Theory and Criticism** Full Marks: 100

Course Code ENG 122 Pass Marks: 45

Semester II Credit hrs: 3

**Course Description**

This course on theory and criticism aims at giving students insights into pre-critical, high theoretical and cultural approaches to literature. The major focus is on close reading of the text and on the analysis carried out using various perspectives. The principle objectives are

to impart knowledge about various theoretical approaches,

to enhance close reading of texts and textual intricacies while closely reading and analyzing, and

to strengthen students’ capacity of practical criticism.

The analysis will be based on the following three texts given in the Appendix of the prescribed book: Andrew Marvell’s “To His Coy Mistress,” Nathaniel Hawthorne’s “Young Goodman Brown,” and Alice Walker’s “Everyday Use.”

**Unit I. *Pre-critical Responses and Traditional Approaches***

Getting Started: The Precritical Response
Traditional Approaches
Historical and Biographical Approaches
Moral and Philosophical Approaches

**Unit II. *Close Textual and Materialist Approaches***

The Formalist Approach
Materialisms

**Unit III. *Structuralist, Poststructuralism, Psychoanalytical and Mythical Approaches***

Literature and Linguistics
The Psychological Approach: Freud
Mythological and Archetypal Approaches

**Unit IV. *Feminist, Gender, Cultural, Postcolonialist Approaches***

Feminisms and Gender Studies
Cultural Studies
Postcolonial Studies

**Prescribed Text:** Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to*

 *Literature.* 6th ed. Oxford, New York: OUP, 2010.

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**Bachelor of Arts, Major English**

 Full Marks: 100

Course Title: **Paradigm of Writing** Pass Marks: 45

Course Code: ENG 231 Credit hrs: 3

Semester III

**Course Description:** This course exposes students to the writing process and introduces them to the traditional modes of writing--narration, exposition, description and persuasion. It is based on the premise that reading relevant, reliable and well developed texts trains students towards learning to write well. Therefore, narrative, expository, descriptive and persuasive readings have been prescribed. The focus is on writing on the basis of standard, reliable and impressive readings. The course separately deals with modes of writing like narration and description, and strategies of writing like classification and definition etc.

Objectives:

The principal objectives of the course are to:

* familiarize students with the writing process,
* strengthen students understanding of the given texts,
* enhance reading skills in order to help students write better texts based on model readings,
* impart skills of writing narrative, expository, descriptive and persuasive texts,
* teach students write texts using different strategies like classification, process analysis, cause and effect, definition, comparison and contrast etc,
* make use of the art of using the language effectively both in reading and writing,
* Enable to write coherent and effective texts in the line of readings following certain writing processes.

**Unit I: The Writing Process**

Anne Dillard: Transfiguration

 How I Wrote the Moth Essay—and WhyNarration

 Joyce Maynard: Four Generations

 Richard Rodriguez: None of this is Fair

 (Writing Process) An Interview with Mary E. Mebane

**Unit II: Exposition**

*Classify and Divide*

 Amy Tan: Mother Tongue

 Eric A. Watts: The Color of Success

 (Writing Process) Isaac Asimov and Susan Allen Toth

 *Analyze a process*

 Garrison Keillor: How to Write a Letter

 Philip Weiss: How to Get out of a Locked Trunk

 (Writing Process: Nikki Giovanni)

 *Analyze Cause*

 Jared Diamond: Who Killed Easter Island

 Henry Louis Gates: A Giant Step

 (Writing Process: James Seilsopour)

 *Define*

Cindy Schneider: A Name is just a Name

 Diane Ackerman: Anosmia

 (Writing Process: Ellen Goodman)

 *Compare and Contrast*

Devi Davis: Body Imperfect

 Gary Soto: Like Mexicans

 (Writing Process:Devi Davis and Russel Baker)

 *Metaphor and Analogy*

 Anne Raver: Pulling up Roots

 Judith Ortiz Cofer: More Room

 (Writing Process: Judith Ortiz Cofer)

**Unit III: Description**

*Appeal to the Senses*

 Beverly Dipo: No Rainbows, No Roses

 Ann Hodgman: No Wonder they Call me a Bitch

 (Writing Process: Beverly Dipo)

**Unit IV: Persuasion and Argumentation**

*Appeal to Reason*

Thomas Jefferson: The Declaration of Independence

 Barbara Ehrenreich: Maintaining the Crime Supply

 (Writing Process: Barbara Ehrenreich)

 *Appeal to Emotion and Ethics*

Anna Quindlen: The war on Drinks

 Chief Seattle: Reply to the U. S. Government

 (Writing Process: Roger Verhulst)

 *Combining Modes*

 Jonathan Swift: A Modest Proposal

 George Orwell: Politics and the English Language

 (Writing Process: A Letter from E. B. White)

**Prescribed Text:**

Cooley, Thomas. *The Norton Sampler: Short Essays for Composition.*5th ed. New York/ London:

 Norton, 1997.

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**Bachelor of Arts, Major English**

 Full Marks: 100

Course Title: **Drama** Pass Marks: 45

Course Code: ENG 232 Credit hrs: 3

Semester III

1 **Course Description:** This course aims to help students understand the different components that constitute a play. They will explore the nature of a play including its plot, characterization and language. Exposure to different kinds of plays--tragedy, comedy, theater of the absurd, postmodern—is another feature of the course. Finally they will read and interact with plays from the Ancient Greek world to the postmodern times.

**Unit I:**

 Structural Components:

 What is a Play?

 Plot: Beginning, Middle, End

 Characters

 Language

 Genres:

 Classic Tragedy

 Classic Comedy

 Theater of the Absurd

 Postmodern Plays

**Unit II:**

 Sophocles: *Antigone*

William Shakespeare: *Macbeth*

**Unit III:**

 Oliver Goldsmith: *She Stoops to Conquer*

Samuel Beckett:  *Waiting for Godot*

**Unit IV:**

Lorraine Hansberry: *Raisin in the Sun*

Sam Shepard: *Buried Child*

**Prescribed Texts:**

Rush, David. *A Student Guide to Play Analysis*. Carbondale: Southern Illinois University, 2005.

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**Bachelor of Arts, Major English**

Course Title: **Fiction: British and American Novellas** Full Marks: 100 Course Code: ENG 241 Pass Marks: 45

Semester IV Credit hrs: 3

**Course Description**

This course aims to introduce students with a chronological reading of British and American novella which has been described as “too long for a short story and too short for a novel.” The selection includes writings of male and female writers from Britain and American. Students will experience how the writers of these texts explore trends and themes, feelings and emotions, and structure them in their writings.

On the completion of the course students will be able

* to understand the essential components of a novella,
* to identify different components like the narrative, setting and characters that shape fiction,
* to interpret, analyze, and critically evaluate the distinctive features of each text,
* to understand the distinction between fact and fiction and how fictional representation speculatively creates impression of reality.

**Unit I:**

Charles Dickens: *A Christmas Carol* (1843)

Robert Louis Stevenson: *The Strange case of Dr. Jekyll and Mr. Hyde* (1886)

**Unit II:**

Kate Chopin: *The Awakening* (1899)

 Edith Wharton: *Ethan Frome* (1911)

**Unit III:**

 George Orwell: *Animal Farm* (1945)

 John Steinbeck: *The Pearl* (1945)

**Unit IV:**

 Agatha Christie: *Three Blind Mice* (1948)

 Earnest Hemingway: *Old Man and the Sea* (1952)

**Prescribed Texts: All the texts prescribed.**

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**Bachelor of Arts, Major English**

 Full Marks: 100

Course Title: **Discourse on Philosophy** Pass Marks: 45

Course Code: ENG 242 Credit hrs: 3

Semester IV

Philosophy begins with questions about the nature of being and knowing. Socrates constantly asked questions and never claimed that he knows. The more one knows the more s/he wants to know. In this context this course engages students in the questions of how to know and how to live. Students will read the great thinkers of Western philosophy and explore their most compelling ideas. They will take both a chronological and thematic tour of the nature and function of profound concepts and will survey the philosophical understanding of the western world.

 On the completion of the course, students will be able to

* get basic understanding about the worldview of the Western world on existence, life and knowledge,
* see the connection of philosophical ideas with the shaping and structure of society,
* understand what changes took place in the Western world in thinking about life and world over the time
* enrich their lives and understanding o some extent through the understanding of lives and philosophical thoughts of various thinkers

**Contents**

**Unit I: Greco-Roman Thinkers**

The Man Who Asked Questions: Socrates and Plato

True Happiness: Aristotle

Learning Not to Care: Epictetus, Cicero, Seneca

Who Is Pulling Our Strings?: Augustine

**Unit II: Renaissance and Enlightenment Thinkers**

The Fox and the Lion: Niccolò Machiavelli

Could You Be Dreaming?: René Descartes

The Elephant in the Room: George Berkeley (and John Locke)

Rose-Tinted Reality: Immanuel Kant

**Unit III: Romantic and Secular**

Born Free: Jean-Jacques Rousseau

The Owl of Minerva: Georg W.F. Hegel

Unintelligent Design: Charles Darwin

The Death of God: Friedrich Nietzsche

Workers of the World Unite: Karl Marx

**Unit IV: Twentieth Century Ideas**

Thoughts in Disguise: Sigmund Freud

The Anguish of Freedom: Jean-Paul Sartre, Simone de Beauvoir and Albert Camus

Bewitched by Language: Ludwig Wittgenstein

The Man Who Didn’t Ask Questions: Hannah Arendt

Can Computers Think?: Alan Turing and John Searle

**Prescribed Text**:

Warburton, Nigel. *A Little History of Philosophy*. London: Yale University Press, 2011.

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**Bachelor of Arts, Major English**

Course Title: **Responding to Literature** Full Marks: 100

Course Code: ENG 351 Pass Marks: 45

Semester V Credit hrs: 3

**Course description:**

This course provides students an opportunity to comprehend the process of reading, to explore the possibilities of responding to a literary text and to provide them with insights to critically evaluate literary texts that they encounter. Students will read literary texts, explore the different interpretations possible and, finally, write responses to them. In the process, they will familiarize themselves with different literary terminologies, ideas and tools required to observe and analyze texts appropriately. These activities will strengthen their understanding of the process involved in the art of critical and creative reading and writing. The three phases of reading, responding and evaluating will be explored through the three literary genres: stories, poems, and plays. Students will read primary texts, explore the samples provided in the book and, finally, come up with their own writings.

**Unit I: Reading, and Writing about Literature**

Literature and Its Types

## Active Reading and Responding to Literature: Journal Entries, Discovering Ideas, Drafting Writing and Revising Essays Responding to Literature: Writing about Likes and Dislikes

## Unit II: Writing about Plot, Character, Point of View, and Setting

##  The Development of a Plot; Writing about that Development

## Understanding Character Traits; Distinguishing Between Circumstances and Traits Round and Flat Characters; Character Disclosure in Literature; Verisimilitude

## Reporting an Incident; Conditions Affecting Point of View; Kinds of Points of View Converging Points of Views

## Background of Place, Objects, and Culture in Literature; Setting and its Literary Uses

## Unit III: Identifying Idea/Theme, Problem, Figures of Speech, and Comparison and

##  Contrast

## Ideas, Assertions, and Values; Significance of Ideas in Literature; Locating Ideas in Literary Texts

##  Strategies in Exploring and Explaining Problems; Writing about a Problem

## Metaphor and Simile; Symbolism and Allegory; Fable, Parable, and Myth; Allusion in Symbolism and Allegory

## Strategies of Comparison and Contrast

## Unit IV: Strategies on Taking an Exam, Research Paper Writing, and

##  Critical Approaches in the Study of Literature.

##  Taking Examinations on Literature

##  Documentation Systems and Styles

 Critical Tools in Literary Analysis

**Prescribed Text:**

Roberts, Edgar. *Writing About Literature.* New Jersey: Prentice Hall 1995.

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**Bachelor of Arts, Major English**

Course Title: **Introduction to Poetry** Full Marks: 100

Course Code: ENG 352 Pass Marks: 45

Semester V Credit hrs: 3

**Course description:**

The course on poetry will give students an opportunity to learn how poems offer comprehensive thought, feeling, reflection and resolution. It will make them think and gain fresh insights by emotively inspiring, amusing, surprising them while paving a way to understand poetry. In order to introduce students with poetic craft, the course will look into the compressive nature, force and economy of poetry along with words, imagery, rhetorical figures, tone, prosody, form, symbolization, allusions, myth and theme of poetry. On completing the course, students will learn what poetry is and how to read, learn, experience, enjoy and respond to poetry.

**Unit One**

**MEETING POETRY: SIMPLE THEME AND FORM**

William Shakespeare: "Sonnet 55: Not marble, Nor the Glided Monuments"

Emily Dickinson: "Because I Could Not Stop For Death"

Robert Frost: "Stopping By the Woods on a Snowing Evening"

**CHARACTER AND SETTING: WHO, WHEN, WHERE AND WHAT**

Ben Jonson: "Drink to Me, Only, with Thine Eyes"

William Wordsworth: "Lines Composed Above Tintern Abbey"

Robert Browning: "My Last Duchess"

Matthew Arnold: "Dover Beach"

Thomas Hardy: "The Walk"

**Unit Two**

**WORDS: THE BULIDING BLOCKS OF POETRY**

Robert Graves: "The Naked and the Nude"

John Donne: "Holy Sonnet 14: *Batter my heart"*

William Blake: "The Lamb"

**IMAGERY: THE POEM'S LINK TO THE SENSES**

William Blake: "The Tyger"

Samuel Taylor Coleridge: "Kubla Khan"

Ezra Pound: "In a Station of the Metro"

**RHETORICAL FIGURES: A SOURCE OF DEPTH AND RANGE IN POETRY**

Robert Burns: "A Red, Red Rose"

T. S. Eliot: "Eyes That I Last Saw in Tears"

Langston Hughes: "Harlem"

Sylvia Plath: "Metaphors"

**Unit Three**

**TONE: THE CREATION OF ATTITUDE IN POETRY**

Alexander Pope: "Epigram from the French"

Anne Bradstreet: "The Arthur of Her Book"

E. E. Cummings: "she Being Brand l-new"

**PROSODY: SOUND, RHYTHM AND RHYME IN POETRY**

Gerard Manley Hopkins: "God's Grandeur"

Gwendolyn Brooks: "We Real Cool"

**FORM: THE SHAPE OF POEM**

George Herbert: "Virtue"

Dylan Thomas: "Do Not Go Gentle Into That Good Night'

E. E. Cummings: "Buffalo Bill's Defunct"

Allen Ginsberg: "A Supermarket in California"

**Unit Four**

**MYTH, SYMBOLISM AND ALLUSION: WINDOWS TO A WIDE EXPANSION OF MEANING**

William Butler Yeats: "The Second Coming"

W. S. Merwin: "Odysseus"

W. H. Auden: "Musee des Beaux Arts"

William Carlos Williams: "Landscape with the Fall of Icarus"

**THEME: THE IDEAS AND THE MEANING IN POETRY**

Andrew Marvell: "To His Coy Mistress"

John Keats: "Ode on a Grecian Urn"

**POETIC CAREER OF A POET**

Emily Dickinson: "Success Is Counted Sweetest"

Emily Dickinson: "The Heart Is the Capital of the Mind"

**Prescribed Text**

Robersts, V. Edgar and Henry E. Jacobs. *Literature: An Introduction to Reading and Writing.* 2nd ed. New Jersey: Prentice Hall, 1989.

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**Bachelor of Arts, Major English**

Course Title: **Introduction to Interdisciplinary** Full Marks: 100

Course Code: ENG 361 Pass Marks: 45 Semester VI Credit hrs: 3

**Course Description**

The course aims at introducing two of the contemporary dominant themes: ideas of religion and the world of consumerism.  These two themes which influence our everyday world can be studies with the help of concepts and their literary representations.  Students have to be prepared to establish connections between and among the texts prescribed from different fields of knowledge—arts, religion, literature, environment and films.  Starting with writings that introduce interdisciplinary, the selections will provide readings of foundational philosophical themes and literary variations, and modern consumer concepts and the consequences of consumerism in our global future.

**Unit 1. Foundational Concepts**

Allen Repko: Defining Interdisciplinary Studies

William H. Newell: Educating for a Complex World: Integrative Learning and Interdisciplinary Studies

Paul Hanstedt: Reforming General Education: Three Reasons to Make Writing Across the

 Curriculum Part of the Conversation

Robert J. Sternberg: Interdisciplinary Problem-Based Learning: An Alternative to Traditional

 Majors and Minors.

Sandra Mathison and Melissa Freeman: The Logic of Interdisciplinary Studies

**Unit II. Literary Representations: Fiction**

William Golding: *Lord of the Flies* (novel and movie)

Paulo Coelho: *The Alchemist*

**Unit. III Understanding the World and Consumer Culture**

David L. Haberman: "Upanishadic Hinduism: Quest for Ultimate Knowledge" (*Ten theories*) David L. Haberman: Confucianism: The Way of the Sages (*Ten theories*)

Marx: The Economic Basis of Human Nature (*Ten Theories)*

Leo Tolstoy: What is Art?

Vandana Shiva: Ecological Balance in an Era of Globalization

Heather Tyrrell: Bollywood versus Hollywood: Battle of the Dream Factories

Alexander Nutzenadel and Frank Trentmann "Mapping Food and Globalization" (*Food and*

 *Globalization*)

Patricia J. Campbell, Aran MacKinnon, and Christy R. Stevens "Information and

 Communication Technologies" (*Global Studies*)

**Unit IV. Literary Representations and Adaptations**

Douglas Adams: *The Hitchhiker's Guide to the Galaxy* (Science Fiction and Movie)

William Shakespeare: *Macbeth* (Drama and Movie)

**Prescribed Texts:**

Course Packet prepared by the university

Literary texts mentioned in the course

**Far Western University**

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**Bachelor of Arts, Major English**

Course Title: **Prose**  Full Marks: 100 Course Code: ENG 362 Pass Marks: 45 Semester VI Credit hrs: 3

**Course Description**

Literary writings in multiple forms and genres share aesthetic experience. Prose writings, mainly essays, aim at using words to express ideas and feeling, leading readers to contemplation, giving them pleasure by removing them from the day to day experience, persuading them through convincing argument, helping them explore the self and generating ideas about human experience. Essays might be argumentative, narrative, dramatic, poetic or they may employ mixed generic forms. This course on prose primarily introduces students with the elements of essays and exposes them with the ways to approach them. Then it offers essays for reading with the intent of making students take aesthetic pleasure and express their ideas logically, convincingly and persuasively as they develop maturity.

**Unit I:**

 Introduction: The Forms of Literature

 Essay: Elements of Essay:

 The Essay as a Form of Literature

 The Essay and Other Forms of Literature

 The Essayist and the Reader

 Four Essays and Commentaries:

 D.H. Lawrence: “Cocksure Women and Hensure Men”

 Nora Ephron: “The Hurled Ashtray”

 E.B. White: “Spring [April 1941]”

 E.M. Foster: “Our Graves in Gallipoli”

 Approaching an Essay

**Unit II:**

Francis Bacon: “Of Revenge”

 Jonathan Swift: “Good Manners and God Breeding”

 Samuel Johnson: “Debtors’ Prison”

 Leigh Hunt: “Getting Up on Cold Mornings”

 Henry Taylor: “On Secrecy”

H.D. Thoreau: “Night and Moonlight”

**Unit III:**

 T.H. Huxley: *from* “Evolution and Ethics”

 Samuel Butler: “On Knowing What Gives us Pleasure”

 Oscar Wilde: “The True Critic”

 Bertrand Russell: “On Being Modern-Minded”

 Winston Churchill: “The Dream”

**Unit IV:**

 Virginia Woolf: “The Death of the Moth”

 J.B. Priestley: “The Toy Farm”

 Graham Greene: “The Lost Childhood”

 William Empson: “The Faces of Buddha”

 John Updike: “The Bankrupt Man”

 Joseph Epstein: “About Face”

**Prescribed Texts:**

Scholes, Robert et.al. *Elements of Literature.* 4th Edition. New Delhi: Oxford University Press, 2005.

Gross, John. ed. *The Oxford Book of Essays.* Oxford: Oxford University Press, 2008.

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Course Title: **World Poetry** Full Marks: 100

Course Code: ENG 471 Pass Marks: 45 Semester VII Credit hrs: 3

**Course Description:**

Poets develop common grounds of conversation in poetic expression in spite of geographical and historical uniqueness and difference in society, culture, language and tradition,. This course on global poetry offers students an opportunity to learn how poets across the globe extract self visions in their poems and converse with global poetic tradition. It aims at giving ideas on how poets around the globe employ the art of poetry--poetic expression, form, tone, metaphors and language-- to present their feelings, emotions and visions, and try to connect humanity forgetting socially constructed differences. The objective of this course is to help see poetic creativity as an art form that brings the world in human, compassionate conversation.

**Unit 1: Voices from Europe**

Anna Akhmatova: "A Land not Mine"

Anna Swir: "A Conversation through the Door"

 Antonio Machado: "Last Night, as I was Sleeping"

 Bertolt Brecht: "I, the Survivor" *and "*Motto"

 Blaza Dimitrova: "Ars Poetica"

 Edith Sodergran: "The Trees of my Childhood"

 Eugenio Montale: "Lemon Trees"

 Gunter Grass: "Happiness"

 Moushegh Iskkhan: "The Armenian Language is the Home of the

 Armenian"

 Nazim Hikmet: "Things I didn’t know I Loved"

 Tadeusz Rosewicz: "Who is a Poet"

 Umberto Saba: "The Goat"

 Vladimir Holan; "May, 1945"

 Wislawa Szymborsha: "The Terrorist, He Watches"

 Yannis Ritsos: "Beauty"

**Unit 2: Voices from Latin America and the Caribbean**

Derek Walcott: "Becune Point"

Eugen Gomringer: "Streets and Flowers"

Gabriela Mistrel: "The Footprint"

 Jorge Carrera Andrade: "The Guest"

 Jorge De Lima: "Distribution of Poetry"

 Jorge Luis Borges: "Music Box"

 Judith Ortiz Cofer: "Esperanza" *and "*El Olvido"

 Kwame Dawes: "Tornado Child"

 Nicanor Parra: "A Man"

 Octavio Paz: "Flame, Speech"

 Pablo Neruda: "Tonight I can Write" *and "*Nothing but Death"

Ruben Dario: "The Wandering Son"

**Unit 3: Voices from Africa and Middle East**

Augustinho Neto: "Kinaxixi"

Dunya Mikhail: "The War Works Hard"

Fernando Pessoa: "If they want me to be Mystic, Fine *and* I’m a Mystic"

Ina Rousseau: "Eden"

Khalil Gibran: "The Greater Sea"

Kofi Awoonor: "Had Death not had me in Tears"

Mahmood Darwish: "Viewpoint"

Natan Zach: "To put it Differently"

Omar Khayaam: "A Book of Verses underneath the Bough"

RABI’A Rabia: "[O my Lord]"

Taha Muhammad Ali: "Exodus"

Wole Soyinka: "Abiku"

**Unit 4: Voices from Asia**

 Ahmed Shamlou: "Existence"

Faiz Ahmed Faiz: "You tell us what to Do" *and "*Before you Came"

Han Yongwun: "The Artist"

Ho Ch’I: "Get Drunk"

 Jin Eun-Yong: "Long Finger Poem"

 Ko Un: "Around Unmun Temple T Ch’Eongdo"

 Ku Un: "What is this World"

 Rabindranath Tagore: "Crossing" *and "*Fruit-gathering"

Laxmi Prasad Devkota "The Lunatic"

 Sapardi Damonno: "Who are You"

 Sadanand Rege: "Old Leaves from the Chinese Earth"

So Chonju: "Self-portrait"

Tashini Doshi: "The Immigrant Song"

Tatsuji Miyoshi: "The Ground"

Wen I-To: "Perhaps"

Yen Chen: "The Plum Hint"

**Prescribed Text**

Kaminsky, Ilya and Susan Harris, ed. The ECCO Anthology of International Poetry. New York: HarperCollins, 2010.

Some poems from Asia included in the course packet

**Far Western University**

**Mahendranagar Nepal**

**Bachelor of Arts, Major English**

Course Title: **Critical Traditions from Greek to Postmodernism** Full Marks: 100

Course Code: ENG 472 Pass Marks: 45 Semester VII Credit hrs: 3

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| **Course Description**:The course focuses on the definitions and criticisms of art in units I and II.  The selection of essays is based on the foundational discourses on literature and art from the Greeks to the twentieth century.  The range of essays will provide a chronological as well as thematic development of the discourses on art and literature. Units II and III concentrate on two major traditions of criticism and theory in the contemporary times: the tradition of "high theory" and the subsequent cultural and political turn of theory and criticism. The objective of the course is to orient students about the three areas of development in criticism and theory: the poetics or the role and function of literature, the heydays of theory known as "high theory," and finally the focus of criticism on cultural issues.**Unit 1. Reflection on Literature and Art**Plato: from *Ion*Aristotle from *Rhetoric*Philip Sidney: An Apology for PoetryImmanuel Kant: from Critique of Judgment**Unit II. Poetics of Literature**William Wordsworth: Preface to the Second Edition of Lyrical BalladsFriedrich Nietzsche: from The Birth of Tragedy from the Spirit of MusicT.S. Eliot: Tradition and the Individual TalentRoland Barthes: The Death of the Author**Unit III. Theories from Structuralism to Postmodernism**Ferdinand de Saussure: from Course in General LinguisticsJacques Lacan: The Mirror StageRoman Jakobson: The Metaphoric and Metonymic PolesJacques Derrida: Structure, Sign and Play in the Discourse of Human SciencesStanley Fish: Is There a Text in This Class?Jean Francois Lyotard: Answering the Question: What Is Postmodernism?**Unit IV. Discoursing Gender and Politics**Mary Wollstonecraft: from A Vindication of the Rights of WomanVirginia Woolf: A Room of One's OwnKarl Marx and Friedrich Engels: from The German IdeologyMichel Foucault: Truth and PowerEdward Said: from OrientalismJudith Butler: Imitation and Gender Insubordination**Prescribed Text:**Adams, Hazard & Leroy Searle: Critical Theory since Plato .  London: Wadsworth Publishing. 3 ed. 2004 |  |

**Far Western University**

**Mahendranagar Nepal**

**Bachelor of Arts, Major English**

Course Title: **Research Writing** Full Marks: 100

Course Code: ENG 481 Pass Marks: 45 Semester VIII Credit hrs: 3

**Course Description**

This course on research writing intends to impart ideas on how to write research papers and the thesis. Starting with the fundamentals of research like locating the area and selecting the topic, the course aims at teaching students skills of citation, documentation, the process of refining the draft to give it a final shape. The course will be conducted in a workshop where the instructor will be guiding students through the process of selecting the area, annotating sources, choosing the topic, writing the draft, citing and documenting the sources, and editing and finalizing the research. The ultimate aim of the course is to train and prepare students in academic writing.

**Unit 1: Fundamentals of Research**

Basic Information

 Choosing a Topic

**Unit 2: Locating the Resources**

Resources: Library, Computer and Internet

**Unit 3: Research Process**

Thesis and Outline

 Doing the Research

 Transforming the Notes into Rough Draft

 Revising the Rough Draft

**Unit 4: Documenting the Research**

MLA Documentation

 Language Mechanics

**Prescribed Text:** Winkler, Anthony C. and Jo Ray McCuen-Metherell. *Writing the Research*

 *Paper: A Handbook.* (7 edition). Boston, MA: Wadsworth, 2008. Print.

**Far Western University**

**Mahendranagar Nepal**

**Bachelor of Arts, Major English**

Course Title: **Project Work** Full Marks: 100

Course Code: ENG 482 Pass Marks: 45 Semester VIII Credit hrs: 3

**Course Description**

The course aims at engaging students in writing a project work on specific given issues.  The work will require individual production in literary, social, and cultural domains.  The length of project work will be between 25 to 30 pages in MLA documentation style.  Students will be asked to write the project work mainly in the following areas:

1. **Annotation of literary and critical books and articles**:

Students will be assigned or asked to select at least twenty literary books (novels, plays, anthologies of poems, biographies, autobiographies) or critical/analytical essays, and annotate them.  Each annotation must be half a page and the writing should be objective.  A personal reflection (subjective) can be recorded at the end of the annotation.

2. **Review of literary and critical books, and films**

Students will be asked to write a descriptive report, general survey, and critical inspection of at least five books or critical essays or films.

3. **Collection of folk literature with their translation in English**

Students will be asked to collect and translate folk narratives or folk cultural tradition like jatra, fare, songs, and performances.

4. **Biography of Literary writers of Nepal**

Students will be asked to write a short biography of Nepali writers.  They should focus on early life, achievements, works, and analysis of why the person is a significant member of the society.

5. **Essay on Nepali literature/writers**

Students will be asked to write critical essays on Nepali literatures and writers.  They should reason with evidences and put forward their argument.  Students are encouraged to refer to writers and critics in their essays.

6. **Essay on social and cultural issues**

Students will be asked to write critical essays on relevant social and cultural issues.  Any relevant issue can be covered with academic significance.

7. **Representation of issues on media and social networking sites**

Students should focus on how various issues are represented in social sites and media.  They should focus on what kinds of opinions are generated on print and visual media, Facebook, -Twitter, and Instagram?  Students should analyze and comment on the issues raised in such media.

**Evaluation**

Students will individually write the project as an independent study. The instructors will introduce each area to the students in the class for first four weeks and then assign them the task. After the assignment is given, instructors will monitor the work of the students every week. The instructor and the students will negotiate timings for meetings once a week for twelve weeks where each student will be reporting the progress made in the project. At the end of the semester, the students will submit the final draft of the project and defend it in a viva voce. The written project report will be evaluated by a team of evaluators/instructors. There will be no final examination for this course.