

**Far Western University
Mahendranagar, Kanchanpur
M. A. in English
Syllabus (2013)**



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The Master of English syllabus is structured around eight different areas: Literary Studies, Theory of knowledge, Theory and Criticism, Literary Genre, Composition and Communication Studies, Language and Linguistics, Cultural Studies, and Interdisciplinary Studies. The purpose is to offer students opportunity to study language, literature, history of literature and knowledge, literary theory and criticism, and culture. The courses do have an interdisciplinary focus with an emphasis on students' writing and expression. The readings include works from British and American literature to literatures written in English to the world of ideas.

The aim of the syllabus is to:

- Develop a linkage with the undergraduate courses offered by the university
- Provide students knowledge of literature, theory and ideas and practice in writing
- train students in effective writing and communication so that they can combine literature and creative/critical writing
- give students exposure to canonical, non-canonical, and multi-culturally important literary texts
- enable students apply traditional and modern literary criticism and theories while reading literary texts,
- provide students knowledge of the world
- include courses focused on recent literary trends adopted by major universities of the world, and relevant and suitable to Nepali context
- help apply critical theories in the interpretation of texts, and

Objectives

The M. A. in English courses of Far Western University concentrate on all the literary genres including British and American poetry, essays, drama, fiction and non-fiction together with literature written or rendered in English. The inclusion of literary genres, history of literature and ideas, literary theories and criticism, writing and criticism give the courses a comprehensive outlook.

As the English programs in many universities across the world are multi modular as a result of the emergence of new texts, genres and styles, this syllabus also keeps in mind that there are multiple traditions, communities, and literatures. Canonical and non-canonical texts, traditionally-recognized literary and semi-literary genres, and expressive literary forms from multiple cultural traditions have been given space in this syllabus. The syllabus intends to prepare students for reading, interpreting and critiquing texts in a wide range of modes, genres and media with a fair amount of ease in writing. The syllabus is designed with the following general objectives:

- to focus on canonical and non-canonical global literary texts together with English and American ones,

- to give insights into the canons of text and methods,
- to emphasize the study of literary criticism, literary theory and cultural studies to approach a text critically
- to prepare students in writing while responding to texts critically
- to enhance students' critical and creative thinking,
- to impart knowledge about research methods in humanities,
- to prepare students to use interdisciplinary approach to study literature
- to prepare students who can understand human culture, values and human sensibility

Course Structure

The syllabus consists of 20 courses spread over four semesters consisting 3 credits each. Students may do an independent study and a thesis in place of other courses in the fourth semester. The independent study will be a 3 credit and the thesis will be a 6 credit requirement. Students not doing the independent study and thesis may do other three courses of 3 credits each.

Admissions and Eligibility

The students holding a (major English) bachelor degree or an equivalent degree from any university recognized by Far Western University shall be considered eligible to apply for admission to M.A. English degree course.

An applicant seeking admission to M.A. English must appear in an Entrance Examination conducted by the university. The applicant who fails to appear in the Entrance Examination or to obtain a minimum qualifying score will not be given admission. Admission of the students will be based strictly on the merit and on the enrolment capacity of the university.

Duration of the Course and Examinations

The duration of the course is of two years (four semesters). Students are required to complete twenty courses—five courses in each semester. They will do five courses and pass them by writing a final examination in the first, second and the third semesters. However, in the fourth semester, they will do two courses as usual, a mandatory independent study followed by a written report and a thesis. The thesis will be optional and students may take two regular courses in its place. Or Students may complete their M. A. degree with four regular courses and an independent study in the fourth semester.

Students' evaluation will be 40% internal and 60% percent external. There will be a university examination at the end of each year. 80% percent attendance in the class will be compulsory. Students who have passed their two years (four semesters) of study will be graded on the basis SGPA and CGPA. The grading system of the Far Western University will apply at this level also. Internal and external testing system will be as determined by the university and the faculty.

First Semester

ENG 511 Literary Studies
ENG 512 Theory of Knowledge I
ENG 513 Theory and Criticism
ENG 514 Literary Genre: Gothic Fiction
ENG 515 Rhetoric, Composition and Communication Studies

Second Semester

ENG 521 Theory of Knowledge II
ENG522 Genres: Non-fiction
ENG 523 Theory, Criticism, and Cultural Studies
ENG 524 Composition and Communication Studies
ENG 525 Genres: Poetry

Third Semester

ENG 531 Reading Across the Disciplines
ENG 532 Linguistics
ENG 533 Creative Writing
ENG 534 Modern to Postmodern Fiction
ENG 535 British and American Drama

Fourth Semester

ENG 541 Reading & Writing Environment
ENG 542 Writing for Professional and Business World
ENG 543 Asian and African Literature
ENG 544 Single Author: William Shakespeare
ENG 545 Final Project/Thesis

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Literary Studies**

Course Code: **ENG 511**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: This course on the history of literature in English is designed to offer students ideas on the developments of British and Irish literatures and help them explore the relationship between language and literature. It emphasizes the growth of literary writings, their traditions, conventions and characteristics even by including literatures from geographical and cultural margins. The major objective is to help students follow English literary history in the light of general historical and literary background that is constantly undergoing revision, construction, and deconstruction.

Unit I:

Old and Middle English (600-1485)

The Renaissance (1485-1660)

Unit II:

Restoration to Romanticism (1660-1789)

Romantic Period (1789-1832)

Unit III:

The Nineteenth Century (1832-1900)

Twentieth Century (1900-1945)

Unit IV:

The Twentieth Century (1945 to the present)

Prescribed Texts:

Carter, Ronald and John McRae. *The Routledge History of Literature in English:*

Britain and Ireland. 2nd edition. Chennai, India: Routledge, 2001.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Theory of Knowledge I**

Course Code: **ENG 512**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: The course focuses on the ideas of western thought, philosophical movement, and the contexts which shaped the philosophies of the time. The subject matters and disciplines range from the humanities, social, and natural sciences. Students will be encouraged to ask about and ponder over multiple questions which philosophy is interested in as a discipline. What is what? What is it/this? What is good and/or bad? What is beautiful and what is not, and how? What do we know? How do we know? The course will encourage students to ask such simple but intense questions and more will follow. Students will also gradually comprehend what philosophy is and what it does from perspectives of science, art, literature, culture, and religion.

Unit 1: The Foundational Times and Ideas

Pre-Socratics Philosophy
Sophist and Socrates

Unit II: The Classical Period

Plato
Aristotle
The Late Classical Period

Unit III: The Middle Ages and the Renaissance

The Middle Ages
The Rise of the Natural Sciences
The Renaissance and *Realpolitik*
Doubt and Belief

Unit IV: The Age of Rationalism and Empiricism

Rationalism and System
Locke
Empiricism and Critique of Knowledge

Prescribed Text:

Skirbekk, Gunnar and Nils Gilje. Eds. *A History of Western Thought: From Ancient Greece to the Twentieth Century*. London: Routledge, 2001.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Theory and Criticism**

Course Code: **ENG 513**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: The course introduces students the foundational works by western thinkers. These writings from interdisciplinary areas of knowledge help us comprehend the ideas essential to theory and criticism. Theory and Criticism draws upon themes and issues from literature, philosophy, aesthetics, ethics, and politics. The course takes into consideration these themes which open up methods, approaches, and critical and creative skills to be better readers and/or critics. In the introductory course on theory and criticism, students will cover the times from generally the Greek Classical to Romantic criticisms.

Unit I: The Classical and Medieval Critical Thoughts

Introduction to Theory and Criticism

Gorgias of Leontini (ca. 483–376 B.C.E.) *From Encomium of Helen*

Plato (ca. 427–ca. 347 B.C.E.) *from Republic Book X*

Aristotle (384–322 B.C.E.) *Poetics*

Augustine of Hippo (354–430): *On Christian Teaching*

Dante Alighieri (1265–1321): *Convivio*

Unit II: Criticism and Art in the Renaissance and the Age of Reason

Sir Philip Sidney (1554–1586): *From The Defence of Poesy*

John Dryden (1631–1700): *From An Essay of Dramatic Poesy*

Aphra Behn (1640–1689): *Epistle to the Reader*

Joseph Addison (1672–1719): *True and False Wit*

Alexander Pope (1688–1744): *From An Essay on Criticism*

Samuel Johnson (1709–1784) *From Preface to Shakespeare*

Unit III: The Debates on Aesthetics

David Hume (1711–1776): *Of the Standard of Taste*

Immanuel Kant (1724–1804): *Critique of the Power of Judgment*

Edmund Burke (1729–1797): *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*

Friedrich Von Schiller (1759–1805): *On the Aesthetic Education of Man*

Unit IV: Theories Freedom and Imagination in the Nineteenth Century

Mary Wollstonecraft (1759–1797): *A Vindication of the Rights of Woman*

William Wordsworth (1770–1850): *Preface to Lyrical Ballads, with Pastoral and Other Poems* (1802)

Samuel Taylor Coleridge (1772–1834): *Biographia Literaria*

Percy Bysshe Shelley (1792–1822): *From A Defence of Poetry*

Matthew Arnold (1822–1888): *Culture and Anarchy*

Walter Pater (1839–1894): *Conclusion*

Oscar Wilde (1854–1900): *From The Critic as Artist*

Prescribed Text:

Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. New York: W. W. Norton, 2001.

**Far Western University
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Master of Arts in English**

Course Title: **Literary Genre: Gothic Fiction**

Course Code: **ENG 514**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: This course explores the rich variety of short fiction designated the 'gothic' from the 18th century to the recent times. Horror, fear and grotesque, chronic sense of dread and the omen of impending but unidentified disaster are some of the features associated with the gothic writing. Characters and settings meander through dark and eerie environments, secret passages and abandoned mansions. The purpose of the course is to transport students from the ordinary, everyday known and familiar atmosphere to the world of dreams, nightmares, monsters and provide them an opportunity to reflect upon the nature of evil, and the idea of demonic possession as well as to contemplate upon Virginia Woolf's expression "the strange human need for feeling afraid." Finally, it will help students experience and critique gothic themes, characters, plots, setting and the social contexts.

Unit I:

Jerrold E. Hogle.	"Introduction: The Gothic in Western Culture"
E. J. Clery.	"The Genesis of "Gothic "fiction"
Michael Gamer.	"Gothic Fictions and Romantic Writing in Britain"
Eric Savoy.	"The Rise of American Gothic"
Steven Bruhm.	"The Contemporary Gothic: Why We Need It"
Fred Botting.	Aftergothic: Consumption, Machines, and Black Holes"

Unit II:

Anonymous.	"The Parricide Punished"
Issac Crookenden.	"The Vindictive Monk <i>or</i> The Fatal Ring"
Edgar Allan Poe.	"The Fall of the House of Usher"
Nathaniel Hawthorne.	"Rappaccini's Daughter"
R. L. Stevenson.	"Olalla"

Unit III:

Thomas Hardy.	"Barbara of the House of Grebe"
Charlotte P. Stetson.	"The Yellow Wall-Paper"
Arthur Conan Doyle.	"The Adventure of the Speckled Band"
E. Nesbit.	"Hurst of Hurstcote"
Ambrose Bierce.	"A Vine on a House"
William Faulkner.	"A Rose for Emily"

Unit IV:

Isak Dinesen.	"The Monkey"
Eudora Welty.	"Clytie"
Angela Carter.	"The Lady of the House of Love"
Joyce Carol Oates.	"Secret Observations on the Goat-Girl"
Patrick McGrath.	"Blood Disease"

Prescribed Texts:

Baldick, Chris. ed. *The Oxford Book of Gothic Tales*. New York: Oxford, University Press, 2009.

Hogle, Jerrold, E. ed. *The Cambridge Companion to Gothic Fiction*. New York:

Cambridge University Press, 2002.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Rhetoric, Composition and Communication Studies**

Course Code: **ENG 515**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: The course on writing aims at providing students an opportunity to write for academic purposes. Students will focus on how to read and write texts of various academic nature and learn to use strategies of adding, deleting, revising, and editing the text to give it a final shape. The course has been developed with the following objectives:

- to practice writing processes,
- to impart skills of developing ideas in order to start writing,
- to make students prepare the draft of their writing and get feedback,
- to write analytical, argumentative, and evaluative academic texts, and
- to edit the texts in order to give them a final shape.

Students must read the excerpts and essays prescribed to support their writing tasks given in the Appendix A.

Unit I: *Overview of Writing Processes*

Readings:

Excerpt from *Bury My Heart at Wounded Knee*.

“Auto-cracy is Being Exported to Third World”

“The Japanese Funeral and the Spiritual World after Death”

Unit II: *Writing from Observation and Experience*

Getting Ideas and Starting to Write

Preparing for a Draft

Writing a First Draft and Getting Feedback

Readings:

“Taking the Bungee Plunge”

“Darwin Revisited”

“The Quality of Mercy”

Unit III: *Working with a Draft*

Focusing on Main Ideas

Developing and Shaping Ideas

Beginning and Ending Drafts

Revising and Polishing Revised Drafts

Readings:

“The First Four Minutes”

“Nonverbal Communication”

“How to Spot a Liar”

Unit IV: *Applying Writing Processes for Academic Purposes: Analyzing, Evaluating, Arguing.*

Summarizing, Paraphrasing, Quoting, and Documenting Sources
Academic Writing Tasks: Analyzing Issues, Responding to Written Arguments, Arguing
from Written Material.

Readings:

“Who are Smarter—Boys or Girls?”

Excerpt From *Savage Inequalities*

“A View from Other Cultures: Must Men Fear ‘Women’s Work’?”

Prescribed Text:

Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2nd ed. London: CUP, 1998.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Theory of Knowledge II**

Course Code: **ENG 521**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course description: The course is an introduction to the history of Western Philosophy from the Enlightenment period to the contemporary times. In addition to the comprehensive discussion of the philosophical movements, the course will introduce students to the ideas of natural sciences, the Humanities, political and social thoughts, and psychoanalysis.

Unit I:

- The Enlightenment
- Utilitarianism and Liberalism
- The Copernican Revolution
- The Rise of the Humanities

Unit II:

- History and Dialectics
- Productive Forces and Class Struggle
- Existence and Irony
- The Debate on the Conception of Man

Unit III:

- Nihilism and Pragmatism
- Socialism and Fascism
- Psychoanalysis and Unconscious

Unit IV:

- The Rise of Social Sciences
- Advances in Natural Sciences
- Contemporary Philosophy
- Modernity and Crisis

Prescribed Text:

Skirbekk, Gunnar and Nils Gilje. Eds. *A History of Western Thought: From Ancient Greece to the Twentieth Century*. London: Routledge, 2001.

**Far Western University
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Course Title: **Genres: Non-fiction**

Course Code: **ENG 522**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course description: This course aims to evoke interest in and appreciation for prose writings by introducing students to a selection of most engaging essays from some prominent writers from the renaissance period to the contemporary times. The course will also provide students with a vocabulary for reading and discussing works of prose that explore some of the most important themes, ideas, and preoccupations. The selection of essays will enable students to become familiar with the conventions of prose writings, generate interest in its varied techniques, and direct them to comprehend the art of prose writings that are best of their kind, engaging, and representative of the period. Engagement with the essays will enable them to realize how the words depict the world of experience, inspire them to explore the intrinsic elements and thus pave ways for appreciating and evaluation. The essays selected express not only literary value; they are creative, stimulating and compelling.

Unit I:

Francis Bacon:	“Of Boldness”
Thomas Browne:	“On Dreams”
Thomas Fuller:	“Of Anger”
Abraham Cowley:	“Of Avarice”
Joseph Addison:	“The Royal Exchange”
Samuel Johnson:	“Conversation”
David Hume:	“On the Dignity and Meanness of Human Nature”
Charles Lamb:	“Dream Children”

Unit II:

William Hazlitt:	“On the Pleasure of Hating”
Ralph W. Emerson:	“The Conservative”
Henry Thoreau:	“Night and Moonlight”

Mark Twain:	“Thoughts of God”
W.H. Hudson:	“Wasps”
Ambrose Bierce:	“Disintroductions”
Oscar Wilde:	“The True Critic”
Joseph Conrad:	“The Censor of Plays”

Unit III:

George Santayana:	“Intuitive Morality”
E. M. Forster:	“My Own Centenary”
H. L. Mencken:	“Funeral March”
Virginia Woolf:	“Harriette Wilson”
D. H. Lawrence:	“Insouciance”
Katherine A. Porter:	“The Necessary Enemy”
Rebecca West:	“The Sterner Sex”
James Thurber:	“My Own Ten Rules for a Happy Marriage”

Unit IV:

George Orwell:	“Reflections on Gandhi”
Lewis Thomas:	“To Err is Human”
Randall Jarrell:	“Bad Poets”
Robert Warshow:	“The Gangster as Tragic Hero”
Pauline Kael:	“Movies on Television”
Gore Vidal:	“Robert Graves and the Twelve Caesars”
V. S. Naipaul:	“Columbus and Crusoe”
Joan Didion:	“At the Dam”

Prescribed text:

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

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Theory, Criticism, and Cultural Studies**

Course Code: **ENG 523**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course description: The course offers essential readings on advanced theory and criticism. Students will be exposed to the nuances of original writings of leading critics and theorists. The essays cover a wide range of topics from linguistic theories, myth criticism, psychology, gender, Marxism, post colonialism to cultural studies in general.

Unit I:

Sigmund Freud:	“The ‘Uncanny’”
Ferdinand De Saussure:	“The Object of Linguistics”; “Nature of the Linguistic Signs”; “Linguistic Value”; “Syntagmatic and Associative Relations”
Virginia Woolf:	“A Room of One’s Own”
T. S. Eliot:	“Tradition and the Individual Talent”
Martin Heidegger:	“Language”
Antonio Gramsci:	“The Formation of the Intellectuals”
Walter Benjamin:	“The Work of Art in the Age of Mechanical Reproduction”
Mikhail Bakhtin:	“”Discourse in the Novel”

Unit II:

Max Horkheimer and Theodor W. Adorno:	“The Culture Industry: Enlightenment as Mass Deception”
Roman Jakobson:	“The Metaphoric and Metonymic Poles”
Kenneth Burke:	“Kinds of Criticism”
Jacques Lacan:	“The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience”
Simone De Beauvoir:	“Myth and Reality”

Northrop Frye: "The Archetypes of Literature"
Roland Barthes: "The Death of the Author"
Louis Althusser: "Ideology and Ideological State Apparatuses"

Unit III:

Frantz Fanon: "The Pitfalls of National Consciousness"
Jean-Francois Lyotard: "Defining the Postmodern"
Michel Foucault: "Truth and Power"
Jean Baudrillard: "The Precession of Simulacra"
Harold Bloom: "A Meditation upon Priority, and a Synopsis";
"A Manifesto for Antithetical Criticism"
Jacques Derrida: "The Exorbitant: Question of Method"
Fredric Jameson: "Postmodernism and Consumer Society"
Edward Said: "Orientalism"

Unit IV:

Helene Cixous: "The Laugh of the Medusa"
Julia Kristeva: "The Semiotic and the Symbolic"
Laura Mulvey: "Visual Pleasure and Narrative Cinema"
GayatriSpivak: "Can the Subaltern Speak?"
Donna Haraway: "A Manifesto for Cyborgs: Science, Technology, and Socialist
Feminism in the 1980s"
Susan Bordo: "The Body and the Reproduction of Femininity"
Bell Hooks; "Postmodern Blackness"
Judith Butler: ""Subversive Bodily Acts"

Prescribed Text:

Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. New York: W. W. Norton, 2001.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Composition and Communication Studies**

Course Code: **ENG 524**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course description: Writing is the process of entering into conversation with ideas, listening to the voices of others, engaging them and getting engaged in turn. Academic writing in particular, calls upon writers to explore and express their own ideas and to respond to other people's ideas, views and positions.

Academic writing demands critical reading, ability to evaluate the attempts of others to communicate with and convince the target audience by developing strong arguments. This course on academic writing imparts advanced skills to critically enter into conversation with others, to express ideas convincingly as a way to respond to others ideas. It opens up ways to navigate the literature, analyze individual texts and write critical reviews. The major objects of the course are:

- to explain what it means to enter into conversation with ideas
- to express own ideas to respond to others' ideas
- to enhance quality of research by reading literature critically
- to hone self critical skills of the writer
- to help the writer develop strong and clear argument
- to enhance critical reading and self-critical writing
- to help students navigate literature and analyze individual texts in depth
- to prepare students in such a way that they can structure critical reviews

Unit I: Starting Academic Conversation

Entering the Conversation

Starting with What Others Are Saying

The Art of Summarizing

The Art of Quoting

Three Ways to Respond

Distinguishing What You Say from What They Say

Planting a Naysayer in Your Text

Saying Why It Matters

Connecting the Parts

The Art of Metacommentary

Unit II: Becoming a Critical Reader and Self-Critical Writer

What it Means to be Critical

Making a Critical Choice

Getting Started on Critical Reading

Getting Started on Self-Critical Writing

Creating a Comparative Critical Summary

Unit III: Developing an In-Depth Analysis

The Key to a Mental Map for Exploring the Literature

The Argument Component of your Mental Map

More Components: Knowledge, Literature, Intellectual Projects

Developing a Critical Analysis of a Text

A Worked Example of a Critical Analysis

Developing your Argument in Writing a Critical Review of a Text

Unit IV: Putting your Critical Reviews to Work

Focusing and Building up your Critical Literature Review

Integrating Critical Literature Reviews into your Dissertation

Tools for Structuring a Dissertation

Using the Literature in Research Papers and Oral Presentations

Prescribed Texts:

Graff, Gerard and Cathy Birkenstein. *"They Say/I Say "The Moves That Matter in Academic Writing.* New York and London: W. W. Norton, 2007.

Wallace, Mike and Alison Wray. *Critical Reading and Writing for Postgraduate. 2nd ed.* London: Sage Publications, 2011

**Far Western University
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Master of Arts in English**

Course Title: **Genres: Poetry**

Course Code: **ENG 525**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course description: This course surveys the British and American poetry from medieval to postmodern age with a view to giving students an opportunity to understand British and American tradition of poetry through generic, formal, thematic and cultural standpoints. On the completion of the course, students will decipher generic and formal properties of poetry. At the same time, they will be able to explicate and critically analyze poems through thematic perspective with an awareness of contemporary cultural dialogue in literary criticism.

Unit I: Poetry as Art and Craft

Journals and Genres

Tools of the Trade

Format and Forms

Unit II: Medieval to Eighteenth Century Poetry

From Beowulf (translated by Seamus Heaney)

Geoffrey Chaucer: The Canterbury Tales: The Wife of Bath's Prologue and Tale

Edmund Spenser: *The Faerie Queene* (Book 1, Canto 1)

Christopher Marlowe: The Passionate Shepherd to His Love

William Shakespeare: "Not marble, nor the gilded monuments", "Two loves I have of comfort and despair"

John Donne: The Ecstasy, The Funeral

George Herbert: Redemption

John Milton: Paradise Lost (Book 9)

Anne Bradstreet: To My Dear and Loving Husband

Andrew Marvell: The Definition of Love

John Dryden: Song from *Troilus and Cressida*

Jonathan Swift: A Description of the Morning
 Alexander Pope: An Essay on Criticism
 Thomas Gray: Elegy Written in a Country Churchyard
 Oliver Goldsmith: The Deserted Village

Unit III: Romantic and Victorian Poetry

William Blake: The Lamb, The Divine Image, A Divine Image, The Sick
 Rose, A Poison Tree, The Tyger
 William Wordsworth: Lines Composed a Few Miles above Tintern Abbey,

Ode: Intimations of Immortality

Samuel Taylor Coleridge: The Rime of the Ancient Mariner

George Gordon, Lord Byron: She Walks in Beauty
 Percy Bysshe Shelley: Hymn to Intellectual Beauty, To a Skylark

John Keats: Ode to a Nightingale, Ode on a Grecian Urn

Ralph Waldo Emerson: Intellect, Brahma

Elizabeth Barrett Browning: "How do I love thee? Let me count the ways"

Edgar Allan Poe: The Raven

Alfred, Lord Tennyson: Ulysses, Break, Break, Break

Robert Browning: Porphyria's Lover, My Last Duchess

Henry David Thoreau: I Am a Parcel of Vain Strivings Tied

Herman Melville: The Portent

Walt Whitman: Song of Myself ("I celebrate myself, and sing
 myself", "A

child said *What is the grass?* fetching it to me with full
 hands"), The Dalliance of the Eagles

Matthew Arnold: Dover Beach

Dante Gabriel Rossetti: The Blessed Damozel

Emily Dickinson: ("The Soul selects her own Society -"), ("Much Madness is
 Divinest Sense _")

Thomas Hardy: In Time of "The Breaking of Nations"

Gerard Manley Hopkins: God's Grandeur

Unit IV: Modern and Postmodern Poetry

William Butler Yeats:	A Prayer for My Daughter, The Circus Animals' Desertion
Robert Frost:	Mending Wall, West-Running Brook
Wallace Stevens:	Anecdote of the Jar, Thirteen Ways of Looking at a Blackbird
William Carlos Williams:	Poem, Pictures from Brueghel (Landscape with the Fall of Icarus)
Ezra Pound:	The Garden
Rupert Brooke:	The Soldier
Marianne Moore:	Poetry
T. S. Eliot:	The Waste Land
Wilfred Owen:	Futility
Dorothy Parker:	Unfortunate Coincidence
E. E. Cummings:	All in green went my love riding, the Cambridge ladies who live in furnished souls
Robert Graves:	In Broken Images
Langston Hughes:	Harlem
W. H. Auden:	Musee des Beaux Arts
Theodore Roethke:	Child on Top of a Greenhouse
Richard Wright:	Haiku: This Other World ("On winter mornings"), "In the falling snow")
Dylan Thomas:	Do Not Go Gentle into That Good Night
Gwendolyn Brooks:	Boy Breaking Glass
Philip Larkin:	The Trees
Allen Ginsberg:	Howl
John Ashbery:	Brute Image
W. S. Merwin:	Separation, Losing a Language
Adrienne Rich:	Orion
A. K. Ramanujan:	Snakes
Gary Snyder :	Four Poems for Robin
Derek Walcott:	The Glory Trumpeter
Sylvia Plath:	The Colossus
Seamus Heaney:	A Dream of Jealousy
Rita Dove:	Dusting
Li-Young Lee:	Out of Hiding

Prescribed Texts:

Bugeja, Michael J. *The Art and Craft of Poetry*. Cincinnati, Ohio: Writer's Digest Books, 1994.
Ferguson, Margaret, et al. *The Norton Anthology of Poetry*. 5th ed. New York and London: Norton, 2005.

**Far Western University
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Master of Arts in English**

Course Title: **Readings Across the Disciplines**

Course Code: **ENG 531**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Unit I: (a) Rhetoric

Discourse Communities

Rhetoric

Reading within the Discourse Communities

(b) Discourse Communities in History

Introduction

Thucydides: "Book II"

William Bradford: "History of Plymouth Plantation"

Edward Gibbon: "Rome in Power and Decay"

Gerda Lerner: "The Creation of Patriarchy"

Unit II: Discourse Communities in the Arts

Introduction

Philip Sydney: "An Apologie for Poetry"

Roger Fry: "An Essay in Aesthetic"

Mao Zedong: "Talks at the Yenan Forum on Art and Literature"

Bruno Bettelheim: "Jack and the Bean Stock"

Tzvetan Todorov: "The Typology of Detective Fiction"

Gail (Luttmann) Damerow and Rick Luttmann: "Aesthetics of Eskimo

Dance: A Comparison Methodology"

Unit III: Discourse Communities in Philosophy

Introduction

Plato: "Allegory of the Cave"

Rene Decartes: "Meditations on First Philosophy"

Benjamin Lee Whorf: "An American Indian Model of the Universe"

Jean-Paul Sartre: "Existentialism"

Thomas Merton: "Zen Buddhist Monasticism"

Unit IV: Discourse Communities in the Social Sciences and Sciences

(a) Social Sciences

Introduction

Adam Smith: "Of the Division of Labour"

Bronislaw Malinowski: "Coral Gardens and their Magic"

Harold Dwight Lasswell: "The Developing Science of Democracy"

Carol Gilligan: "Woman's Place in Man's Life Cycle"

(b) Sciences

Introduction

Aristotle: "History of Animals"

Albert Einstein: $E=MC^2$

Wayne Frair and Percival Davis: "Evolution and Science"

Prescribed Text: Schmidt, Gary D. and William J. Vande Kopple. *Communities of Discourse: The Rhetoric of Disciplines*. New Jersey: Prentice Hall, 1993.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Linguistics**

Course Code: **ENG 532**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

1. Course Introduction

This course aims at providing students with a strong foundation in some important fundamentals of linguistics, its branches, phonetics and phonology, semantics and stylistics.

2. Detailed Description of the Course

Contents
Unit – One : Linguistics (6 hrs)
Linguistics: its definition Branches of linguistics Definition of language Language and animal communication system Language as a system of systems Levels of language Varieties of language
Unit – Two : English Phonetics and Phonology (14 hrs)
Introduction Production of speech sounds Long vowels, diphthongs and triphthongs Voicing and consonants The phoneme Fricatives and affricates Nasals and other consonants Syllable and Stress Problems in phonemic analysis Aspects of connected speech Intonation and its Functions Further areas of study in phonetics and phonology
Unit Three : Semantics (14 hrs)
Semantics and Grammar I Semantics and Grammar II Semantics and Grammar III Context, Style and Culture Mood and Illocutionary Force

Unit Four: Stylistics (14 hours)

Introduction: Key concepts of Stylistics

Development: Doing Stylistics

Exploration: Investigating Style

Extension: Readings in Stylistics

Prescribed Texts

Lyons, John. *Semantics*, Vol. II. London/New York: CUP, 1977.

Radford et. al. (2011). *Linguistics: An Introduction*. Cambridge: Cambridge University Press.
(For Unit I)

Roach, Peter (2009). *English Phonetics and Phonology: A Self Contained Comprehensive
Pronunciation Course*. Cambridge: Cambridge University Press. (For Unit II)

Simpson, Paul. *Stylistics: A Resource Book for Students*. London/New York: Routledge, 2011.

Reference Texts

Crystal, D. (2003). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishing Ltd.
(For general reference)

Lyons, J. (2001). *Introduction to Theoretical Linguistics*. Cambridge: Cambridge University
Press.

(For Unit IV)

Traugott, E. C. and M.L. Pratt (1980). *Linguistics for Students of Literature*. Florida: Harcourt
Brace Jovanovich Inc. (For Unit VI)

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Creative Writing**

Course Code: **ENG 533**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Unit I: Writing as Art

Voice

World

Image

Story

Personal Narrative

The Story of the Self

Focus

Memory

Travel

The personal and the Collective

Unit II: Poetry

Reading and Listening

Acts of Attention

Transmitter

Convergence

Dramatization

Poetry and Story

Persona

Surroundings

Poetic forms

Unit III: (a) Fiction

A New Genre: the Story of Modern Fiction

Realism as topic and technique

Where when and who

Extreme Realism

Magic Realism

Experiments in Modern Fiction

Retellings

The Other

Close Encounters: Short Stories

Narrative Image and Progression in longer fiction

Fiction and Anecdote

Camera Perspective
Narrators
Character Rhythm
Dialogue
Delay and Suspense
Foregrounding

(b) Children's Fiction

Worlds and Voices

Crossover Fiction
Reading for Pleasure
Writing for Young Readers
Convincing Worlds
The Child Narrator
Counters in Adult Fiction
Counters in *Curious Incidents*
Children and Power
Magic and Reality
Fiction as Record

Unit IV: (a) Drama

Drama and Consequence

Drama as Ritual
Action Motives

(b) Film

Popular Film Narrative
Short Fiction Films

(c) Radio

(d) Theatre

Experience of Theatre
Status Interactions
Naturalistic Representation
Issues Theatre: Non-illusionism
Developments in Non-illusionism
Story Theatre

Prescribed Text:

Mills, Paul. *The Routledge Creative Writing Coursebook*. New York: Routledge, 2006.

Reference Texts:

Anderson, Linda, ed. *Creative Writing*. Oxfordshire: Routledge, 2006.

Morley, David and Philip Neilsen, ed. *The Cambridge Companion to Creative Writing*. New York: CUP, 2012.

Far Western University
Mahendranagar Nepal
Master of Arts in English

Course Title: **Modern to Postmodern: Fiction**

Course Code: **ENG 534**

Full Marks: 100

Credit hrs: 3

Pass Marks: 50

Unit I: Modern Fiction

George Orwell: *1984*

Toni Morrison: *Beloved*

Unit II: Popular Fiction

J.K. Rowling: *Harry Potter*

Dan Brown: *The Da Vinci Code*

Unit III: Graphic Fiction

Alison Bechdel: *Fun Home: A Family Tragicomic*

Raymond Briggs: *Ethel and Ernest*

Unit IV: Postmodern Fiction

Angela Carter: *Nights at the Circus*

Joseph O'Neill: *Netherland*

Prescribed Texts:

All the prescribed novels

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **British and American Drama**

Course Code: **ENG 535**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Unit I: Play Analysis

Introduction: How to look at a Play

Structural Components

Genres

Styles

Unit II: British Drama (A)

Christopher Marlowe: *Doctor Faustus*

Richard Sheridan: *The School for Scandal*

Unit III: British Drama (B)

George Bernard Shaw: *Pygmalion*

Harold Pinter: *Old Times*

Unit IV: American Plays

Susan Glaspell: *Trifles*

Tennessee Williams: *A Street Car Named Desire*

Sam Shepherd: *Buried Child*

Suzan Lori Parks: *The American Play*

Prescribed Texts:

Gainor J. Ellen, Stanton B. Garner Jr. and Martin Puchner. *The Norton Anthology of Drama*.

(Vol. 1 and 2). New York: W. W. Norton, 2009.

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

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Reading and Writing the Environment**

Course Code: **ENG 541**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: Human beings think of nature--mountains, rivers, seas, trees, flowers, birds--when they think of the environment or of environmental issues. But environment also means created worlds--environment that human beings have created themselves like cities and building, bridges and roads, malls and market places, gardens and zoos. The study of environment, thus, involves the study of how human beings associate and connect their daily lives with natural and created environment, affect and get affected by them.

The exponential growth in human population, technological development, urbanization, the resource-consumptive lifestyles of the affluent, exploitation of natural resources at a rampant pace have outstripped the natural resources. The exploitative human tendencies have not only treated nature ruthlessly but invited irreparable loss to environment. Human activities have been putting pressures on the life support systems of the earth. Air pollution, ozone depletion and the rise in earth's temperature have caused climate change and the fear of the end of the life species on earth is nearing. Even the non-living things of nature have been seriously affected.

With these problems in mind, this course engages students in thinking about nature/human relationship, the nature of nature, and the nature of human actions and activities. It looks at nature not only as it is used for aesthetic appreciation in literatures, but also from the perspective of eco-poetics where reference to nature is directed towards seeing, thinking and understanding ecological balance. The course will develop in students understanding--not necessarily environmental activism-- about the importance of place and the relationship between living beings and non-living things on earth. Students will see how creative writers and critics respond to nature and human actions in different literary genres.

Unit I: Poetic Imagining on Nature

William Wordsworth: "Expostulation and Reply" and "The Tables Turned"

Gerard Manley Hopkins: "God's Grandeur"

Walt Whitman: "I Think I Could Turn and Live with Animals"

William Stafford: "Travelling Through the Dark"

Langton Hughes: "The Negro Speaks of the River"

Wallace Stevens: "The Snowman"

Alice Walker: "We Alone"

Robert Frost: "A Brook in the City"

Cheryll Glotfelty: "Introduction: Literary Studies in an Age of Environmental Crisis"

Kate Rigby: "Romanticism and Ecocriticism"

Unit II: Nature in Narratives

Jack London: "To Build a Fire"

Joyce Carol Oates: "The Buck"

Beth Brant: "This Place"

Mary Austin: "The Last Antelope"

Rudolfo Anaya: *Devi Deer*

L. White, Jr. "The Historical Roots of Our Ecological Crisis"

Paul W. Taylor: *The Ethics of Respect for Nature*

Unit III: Personal Reflections on Nature

Henry David Thoreau: *Solitude*

Maxine Hong Kingston: "A City Person Encountering Nature"

Evenlyn C. White: "Black Women and the Wilderness"

Terry Tempest Williams: "The Erotic Landscape"

Aldo Leopold: "Thinking the Earth"

Sallie Bingham: "A Woman's Land"

Aldo Leopold: "The Land Ethic"

Richard Kerridge: "Ecocritical Approaches to Literary Form and Genre: Urgency, Depth, Provisionality, Temporality"

Unit IV: Commenting On Nature

Raschel Carson: "Elixirs of Death"

Bill Mckibben: "The End of Nature"

Martin W. Lewis: "On Human Connectedness with Nature"

Rush Limbaugh III: "The Environmental Mindset"

Julian L. Simon: "Are People an Environmental Pollution"

Union of Concerned Scientists: "World Scientists' Warning to Humanity"

Prescribed Texts:

Anderson, Chris and Lex Runciman. *A Forest of Voices: Reading and Writing the Environment*. California: Mayfield Publishing, 1995.

Anderson, Lorraine, Scott Slovic and John P. O'Grady. *Literature and the Environment: A Reader on Nature and Culture*. New York: Longman, 1999.

Garrard, Greg. *The Oxford Handbook of Ecocriticism*. New Delhi: OUP, 2014.

Glotfelty, Cheryl and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in*

Literary Ecology. Athens and London: The University of Georgia Press, 1996.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Writing for Professional and Business World**

Course Code: **ENG 542**

Credit hrs: 3

Full Marks: 100

Pass Marks: 50

Course Description: This course is designed to support students in their language with a particular focus on writing for professional purposes. On the completion of the course, students will become aware of the language use, be capable of writing essential documents for professional communication with skills to revise, edit and proofread the documents they have prepared. The ultimate objective of the course is to prepare the students for a professional career where they are expected to reveal linguistic and communicative promise.

UNIT I: The Basics of Strong Writing: Plain Language

Business Communication versus Academic Writing

Plain Language

Exercises

The Seven Cs of Good Professional Communication

Clear

Concise

Concrete and Specific

Complete

Courteous

Coherent

Constructive

Conclusion

Quiz on the Seven Cs

The Eighth C: Learning Grammar Language

Introduction

Grammar Language

Parts of Speech

Sentences and Clauses

Conjunctions

Clauses and Conjunctions Determine Punctuation

Punctuation

Grammar Odds and Ends

Conclusion

Quiz #1 on Grammar

Quiz #2 on Grammar

Copy-Editing

Introduction: What Is Copy-Editing?

Using Spell check

Other Copy-Editing Tasks

Copy-Editing Symbols

Using a Word Processor for Copy-Editing

Conclusion
Copy-Editing Exercise

UNIT II: Document Design: Basic Document Design

Introduction: The Importance of Good Document Design
Modular Design
Lists
Headings
Graphics
Summing Up
Formatting for Correspondence
Introduction
Memos and Emails
Letters
Correspondence Review
Correspondence
Emails and Memos
Introduction
Emails and Memos
Emails
Memos
Faxes and Scans
Letters: Good News, Neutral, and Bad News
Good-News and Neutral Letters
Bad-News Letters
Persuasive Letters
Introduction
Three Rhetorical Techniques
AIDA (Attention, Interest, Desire, Action)
Exercise

UNIT III: Writing for a Job: Cover Letters

Introduction
The Cover Letter
Conclusion
Exercise
Résumés
Introduction
Reverse Chronological Résumé
Functional Résumé
Combined Chronological and Functional Résumé
Scannable Résumé
Conclusion
Exercises
Promotional Materials: News Releases

- Introduction
- News Releases
- Follow-up Questions and Exercises

Brochures

- Introduction
- Brochures Are AIDA Documents
- Conclusion
- Exercises

Promotion on the Web

- Introduction
- Creating a Website
- Social Media
- Exercise

UNIT IV: Oral Presentations and Reports:

Individual Oral Presentations

- Introduction
- Individual Presentations
- Individual Presentation Checklist
- Exercises

Group Presentations

- Introduction
- Preparation
- Content
- Delivery
- Group Presentation Checklist
- Exercise

Reports

Informal Reports

- Informal Reports
- Introduction
- Progress Reports
- Problem-Solving Reports
- Incident Reports
- Proposal Reports
- Conclusion
- Discussion Questions
- Exercises

Formal Reports

- Introduction
- Formal Report Design
- Formal Report Formatting
- Surveys
- Minutes
- Conclusion
- Formal Report Checklist

Discussion Questions
Exercise

Prescribed Text:

MacRae , Paul. *Business and Professional Writing: A Basic Guide*. Broadview Press 2015.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Asian and African Literature**

Course Code: **ENG 543**
Credit hrs: 3

Full Marks: 100
Pass Marks: 50

Course Description: The course covers a range of issues related with Asian and African cultures. Women's experience, identity, and conflict are the major themes of the novels selected. These are the comprehensive issues related with the margin. Close reading of the narratives will be the primary objective so as to delve into the nuances of culture represented by selections from Asian and African cultures.

Unit 1. Asian Novels 1

Rabindranath Tagore: *The Home and the World*

Attia Hosain: *Sunlight on a Broken Column*

Unit II. Asian Novels 2

Haruki Murakami: *The Wind-up Bird Chronicle*

Amy Tan: *The Kitchen God's Wife*

Unit III. African Novels 1

Chinua Achebe: *Things Fall Apart*

Chimamanda Ngozi Adichie: *Half of the Yellow Sun*

Unit IV. African Novels 2

J. M. Coetzee: *Disgrace*

Ben Okri: *Famished Road*

Prescribed Texts

All the novels prescribed for the course.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Single Author: William Shakespeare**

Course Code: **ENG 544**
Credit hrs: 3

Full Marks: 100
Pass Marks: 50

Course Description: William Shakespeare's writings survive, still resonate after centuries and will continue resonating for times to come. Shakespeare impacts the students of literature in a way religious sermons impact the believers. As a playwright and poet, his place appears to be uncontested as yet. This course, therefore, will give a glimpse of Shakespeare's comedies, tragedies, romances and the poems, help students understand the magic of his writings and prepare them for an advanced study. It will also instill in students the importance of reading a single author in entirety.

UNIT I: COMEDIES

The Merry Wives of Windsor

As You Like It

UNIT II: TRAGEDIES

The Tragedy of Hamlet, Prince of Denmark

The Most Excellent and Lamentable Tragedy of Romeo and Juliet

UNIT III: ROMANCES

The Winter's Tale

The Tempest

UNIT IV: POEMS AND SONNETS

“Venus and Adonis”

“The Rape of Lucrece”

SONNETS:

Sonnet 18: Shall I compare thee to a summer's day?

Sonnet 30: When to the sessions of sweet silent thought

Sonnet 55: Not marble nor the gilded monuments

Sonnet 104: To me, fair friend, you never can be old;

Sonnet 130: My mistress' eyes are nothing like the sun;

Prescribed Text:

Wells, Stanley and Gary Taylor. ed. *The Oxford Shakespeare: The Complete Works*. Oxford 1998.

**Far Western University
Mahendranagar Nepal
Master of Arts in English**

Course Title: **Thesis**

Course Code: **ENG 545**

Credit hrs:

Full Marks:

Pass Marks: